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Elementary Classics

GREEK
ELEGIAC POETS

REV. H. KYNASTON M. A.

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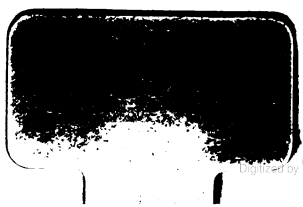

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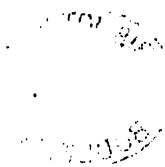

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Elementary Classics.

EXTRACTS

FROM THE

GREEK ELEGIAC POETS,

FROM CALLINUS TO CALLIMACHUS;

TO WHICH ARE ADDED A FEW EPIGRAMS.

Selected and Edited for the Use of Schools

BY

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CONTENTS.

	PAGE
Callinus	1
Archilochus	2
Tyrtæus	3
Mimnermus	8
Solon	10
Theognis	17
Simonides of Ceos	26
Erinna	28
Xenophanes	29
Ion (of Chios)	31
Critias	32
Plato	34
Hermesianax	35
Phanocles	39
Theocritus	40
Callimachus	42
Simmias of Rhodes	50
Antipater of Sidon	50
Meleager	52
NOTES	55
INDEX	99

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PREFACE.

THE interest of Elegiac poetry is that it reflects the thoughts and feelings of the poet. During the prevalence of Epic poetry in the Greek world the sympathies of the poets were absorbed in the actions of a former generation of heroes; and the universal establishment of monarchies swayed by the reputed descendants of those heroes hindered the development of individuality. But republican movements setting in, especially among the Ionians, stirred up individual thought, and aroused and encouraged the poet to give the expression of his own feelings to the world. These were uttered both in Elegiac and Iambic verse, which thus together occupied a transitionary period between the Epic and Lyric.

But we are now concerned only with the Elegiac poetry. The word Elegy is generally associated in our minds with the idea of mourning: and the term ἔλεγος was used by the Greeks to denote a song of lamentation peculiar to the inhabitants of Asia Minor.

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This Asiatic dirge was accompanied by the flute, and, as far as we know, had no special metrical form. But the term ἐλεγεῖον describes the metrical form of a poem irrespective of its subject: and it is possible that the dirge when first metrically arranged by the Greeks was written in this metre, in which the alternate lines are modifications of the original Epic hexameter. A poem written in this metre is called ἐλεγεία; and the subjects of these poems, as we have them in the Greek Elegiac Poets, are of every variety, but treated with reference to the poet himself, and the friends with whom he converses. This was the first regularly cultivated branch of poetry; and in its recitation the flute alone was employed as an accompaniment.

It will not be uninteresting to consider briefly how the Elegy was employed by the more exclusively Elegiac of those poets from whose writings our extracts are selected.

The Lydians marched to battle, says Herodotus, to the sound of flutes, which therefore are not necessarily associated with either peace or mourning, but breathe also a martial and a cheerful spirit; as we know in the present day to be the case with the fife-and-drum bands of our marching regiments, and the bagpipes of the Highlanders. Such instruments then are not alien to the warlike Elegy of *Callinus*, the first specimen of Greek Elegiac Poetry. In the perilous times when his countrymen were threatened

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with subjugation by the Magnesians and Cimmerians, and were already softened by an indolent life of enjoyment, he used the Elegy to stir them up by opposing the renown of the brave to the obscurity of cowards. His style, like that of most of the earlier Elegiac poets, is still very like the Epic, so that the periods comprehend more than one distich, and do not, as in the later Elegies, require a pause after every Pentameter.

Tyrtæus, coming, as is probable, from Attica to Lacedæmon, took with him the metre which had become known in Athens from her Ionic colonies. At Sparta he found internal discord arising from the demand for a new distribution of lands, since the conquered Messenians had risen against their conquerors. So in his Εὐνομία he drew a picture of the well-regulated constitution of Sparta, and reminded the Spartans that on their courage would depend the restoration of their former prosperity which had been founded upon divine assistance: and in his Ὑποθῆκαι, he impressed on them the duty and honour of bravery with untiring spirit, and great force of language. There was a real Spartan spirit in these Elegies, which were recited after the evening meal in their campaigns: and their serious and manly tone was eminently suited to the moderation of the Spartan banquet, just as the Elegies of later times in their different tone corresponded with the more enervated habits of other races and more luxurious times.

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Mimnermus, living at a time when the Ionians had become more unwarlike and effeminate, mingled the patriotic sentiments of his Elegies with vain regrets and melancholy. He seems to have endeavoured to rouse his countrymen by contrasting their softness with the bravery of former generations, rather than by directly stimulating them to valour as Callinus and Tyrtæus had done. In his Elegy entitled *Nanno* there were allusions to political events, but subservient to the recommendation of present enjoyment, and of the devotion of life to pleasure while youth lasted.

A noble contrast to him is seen in *Solon*, who had all the energy and resolution of the Athenian character. His *Elegy of Salamis* shews the fire of youth, while others express contentment and joy at the improvements caused by his legislation: they all shew an earnest and absorbing interest in the welfare of the Athenian community, and an honest straightforward expression of his political feelings and patriotic sympathies. They also contain more general remarks on human affairs than those of his predecessors (e.g. Extract VII.): and express trust in the gods, and contemplate seriously the consequences of good and evil actions.

Theognis was considered, from the time of Xenophon, as a teacher of wisdom and virtue; and when it became the fashion to make extracts of the general remarks or γνῶμαι of poets, only such were preserved out of the poems of Theognis; though he also com-

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posed entire Elegies, of which the gnomic fragments preserved exhibit frequent traces. It cannot be denied that the remains have come down to us in a very unintelligible state. Political maxims seem all addressed to *one* friend, Cyrnus: other names appear, of friends, in whose lives certain events seem to have given occasion for separate Elegies (e.g. ll. 147 foll., 167 foll., 117 foll.). These friends apparently were members of some aristocratic club who would associate only with one another, and would have nothing to do with any one who did not, according to the original constitution of Megara, possess the chief power. There are many allusions to symposia: from these we gather that a solemn libation and prayer to the gods followed the solid part of the feast: and then the κῶμος, i.e. the more joyous and noisy part of it, began, which was accompanied with the flute, to the sound of which also the Elegy was recited.

Xenophanes was a man differing entirely in character from any of the preceding. His Elegies were written for symposia, but with the idea of correcting a degenerate tone which was prevailing; and he evidently looked upon the ordinary amusements and banquets of his countrymen from the standpoint of philosophy. Our Extract II. deals with a theme which is often enlarged upon by philosophers of the present day.

In the short fragments of Elegies of *Ion of Chios*, we have again the free-and-easy style of symposiac

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Elegy, "let us drink, and be merry:" and it is interesting to observe that there must have been a degeneracy among the Spartans from their old habits of moderation; for the second of these extracts was no doubt (see ll. 5 and 6) written to be sung in Sparta, and at the royal table. The Ionians had in their Elegies adopted this style much earlier.

Yet the second fragment from *Critias* shews that the Spartans did not at once plunge into the depths of dissipation, but knew when to stop drinking, even though that may have been at a rather advanced point. These Elegies were no doubt written by Critias while his connection with Socrates still induced him (as Xenophon says it did) to lead a temperate life.

Hermesianax belongs to the commencement of the Third Period of Greek Literature, the Alexandrian, in which sentiment, court flattery, and learning, all found expression in Elegiac Poetry. He was the immediate successor as an Elegiac poet of the founder of the Alexandrian school of poets, Philetas. In his Poem "Leontium" we have quite a different style from the writers of former periods, but the same no doubt as that of Philetas, which became the model for those Roman imitators, who wrote in sentimental verses to a Cynthia, or Delia, as Hermesianax to his Leontium, and Philetas to his Battis.

Phanocles belonged to the same period, and was one of those who employed Elegiac poetry to describe

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the manners and spirit of old Greek life, in narrations, chiefly of an amatory character.

Of the other poets, who are here represented; *Archilochus*, though he is said by some to have invented Elegiac, is most famous for Iambic verse: *Simonides* (of Ceos) we know and admire for the beauty and feeling of his lyric fragments. He employed the Elegiac metre for epigrams and epitaphs: *Erinna* wrote principally hexameters, but only Elegiac epitaphs have come down to us: to *Plato* have been ascribed many short and neatly-turned Elegiac inscriptions: *Theocritus* is renowned for his bucolic and mimic-poems, but wrote several Elegiac epigrams, as that metre was in his day beginning to be revived by the Alexandrian school: *Callimachus* was the most finished specimen of what distinguished talents and unwearied learning, backed by court patronage, could effect. The Elegiac poem on the Bath of Pallas is a good example of recondite mythological learning in ingenious and musical verse.

The rest are mere Epigrammatists, amongst whom *Meleager* may perhaps be singled out as the most pleasing and most pathetic.

Such was the manner in which the various subjects with which Elegy dealt, were treated successively by the Greek Elegiac (and, we must add, Lyric) poets of different periods.

The text which I have generally followed in these Extracts, is that of Bergk's Anthologia Lyrica: but

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I have also made use of Meineke's text of Athenæus in those pieces which are quoted by that author, and of Dr Buchholz's "Anthologie aus den Lyrikern der Griechen" (Teubner).

H. KYNASTON.

CHELTENHAM, *April*, 1880.

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EXTRACTS FROM THE GREEK ELEGIAC POETS.

CALLINUS.

Μέχρις τεῦ κατάκεισθε; κότ' ἄλκιμον ἔξετε θυμὸν,
ὦ νέοι; οὐδ' αἰδεῖσθ' ἀμφιπερικτίονας,
ὧδε λίην μεθιέντες; ἐν εἰρήνῃ δὲ δοκεῖτε
ἧσθαι· ἀταὰρ πόλεμος γαῖαν ἅπασαν ἔχει.

* * * * *

καί τις ἀποθνήσκων ἵστατ' ἀκοντισάτω.
τιμῆέν τε γάρ ἐστι καὶ ἀγλαὸν ἀνδρὶ μάχεσθαι
γῆς πέρι, καὶ παίδων, κουριδίης τ' ἀλόχου,
δυσμενέσιν· θάνατος δὲ τότ' ἔσσεται, ὁππότε κεν δὴ
Μοῖραι ἐπικλώσωσ'· ἀλλά τις ἰθὺς ἴτω
ἔγχος ἀνασχόμενος, καὶ ὑπ' ἀσπίδος ἄλκιμον ἦτορ
ἕλσας, τὸ πρῶτον μιγνυμένου πολέμου.
οὐ γάρ κως θάνατόν γε φυγεῖν εἱμαρμένον ἐστὶν
ἄνδρ', οὐδ' ἢν προγόνων ᾖ γένος ἀθανάτων.
πολλάκι δῃοτῆτα φυγὼν καὶ δοῦπον ἀκόντων
ἔρχεται, ἐν δ' οἴκῳ μοῖρα κίχεν θανάτου.

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ἀλλ᾽ ὁ μὲν οὐκ ἔμπας δήμῳ φίλος, οὐδὲ ποθεινός·
τὸν δ᾽ ὀλίγος στενάχει καὶ μέγας, ἤν τι πάθῃ.
λαῷ γὰρ σύμπαντι πόθος κρατερόφρονος ἀνδρὸς
θνήσκοντος· ζώων δ᾽ ἄξιος ἡμιθέων.
ὥσπερ γάρ μιν πύργον ἐν ὀφθαλμοῖσιν ὁρῶσιν·
ἔρδει γὰρ πολλῶν ἄξια μοῦνος ἐών.

ARCHILOCHUS.

I.

᾽Ασπίδι μὲν Σαΐων τις ἀγάλλεται, ἣν παρὰ θάμνῳ
ἔντος ἀμώμητον κάλλιπον οὐκ ἐθέλων·
αὐτὸς δ᾽ ἐξέφυγον θανάτου τέλος· ἀσπὶς ἐκείνη
ἐρρέτω· ἐξαῦτις κτήσομαι οὐ κακίω.

II.

Κήδεα μὲν στονόεντα, Περίκλεες· οὐδέ τις ἀστῶν
μεμφόμενος θαλίῃς τέρψεται, οὔδε πόλις·
τοίους γὰρ κατὰ κῦμα πολυφλοίσβοιο θαλάσσης
ἔκλυσεν· οἰδαλέους δ᾽ ἀμφ᾽ ὀδύνῃς ἔχομεν
πνεύμονας· ἀλλὰ θεοὶ γὰρ ἀνηκέστοισι κακοῖσιν,
ὦ φίλ᾽, ἐπὶ κρατερὴν τλημοσύνην ἔθεσαν
φάρμακον· ἄλλοτε δ᾽ ἄλλος ἔχει τόδε· νῦν μὲν ἐς ἡμέας
ἐτράπεθ᾽, αἱματόεν δ᾽ ἕλκος ἀναστένομεν,
ἐξαῦτις δ᾽ ἑτέρους ἐπαμείψεται· ἀλλὰ τάχιστα
τλῆτε, γυναικεῖον πένθος ἀπωσάμενοι.

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TYRTÆUS.

ETNOMIA.

I.

Φοίβου ἀκούσαντες Πυθωνόθεν οἶκαδ' ἔνεικαν
μαντείας τε θεοῦ καὶ τελέεντ' ἔπεα·
ἄρχειν μὲν βουλῆς θεοτιμήτους βασιλῆας,
οἷσι μέλει Σπάρτης ἱμερόεσσα πόλις,
πρεσβυγενεῖς τε γέροντας· ἔπειτα δὲ δημότας ἄνδρας
εὐθείαις ῥήτραις ἀνταπαμειβομένους
μυθεῖσθαί τε τὰ καλὰ καὶ ἔρδειν πάντα δίκαια,
μηδ' ἐπιβουλεύειν τῇδε πόλει (τι κακὸν),
δήμου τε πλήθει νίκην καὶ κάρτος ἔπεσθαι·
Φοῖβος γὰρ περὶ τῶν ὧδ' ἀνέφηνε πόλει.

II.

Ἡμετέρῳ βασιλῆϊ, θεοῖσι φίλῳ Θεοπόμπῳ,
ὃν δία Μεσσήνην εἵλομεν εὐρύχορον,
Μεσσήνην ἀγαθὴν μὲν ἀροῦν, ἀγαθὴν δὲ φυτεύειν·
ἀμφ' αὐτὴν δ' ἐμάχοντ' ἐννεακαίδεκ' ἔτη
νωλεμέως αἰεί, ταλασίφρονα θυμὸν ἔχοντες,
αἰχμηταὶ πατέρων ἠμετέρων πατέρες·
εἰκοστῷ δ' οἱ μὲν κατὰ πίονα ἔργα λιπόντες
φεῦγον Ἰθωμαίων ἐκ μεγάλων ὀρέων.

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ΤΠΟΘΗΚΑΙ.

I.

Τεθνάμεναι γὰρ καλὸν ἐνὶ προμάχοισι πεσόντα
ἄνδρ' ἀγαθὸν περὶ ᾗ πατρίδι μαρνάμενον.
τὴν δ' αὐτοῦ προλιπόντα πόλιν καὶ πίονας ἀγροὺς
πτωχεύειν πάντων ἔστ' ἀνιηρότατον,
πλαζόμενον σὺν μητρὶ φίλῃ καὶ πατρὶ γέροντι,
παισί τε σὺν μικροῖς, κουριδίῃ τ' ἀλόχῳ.
ἔχθιστος γὰρ τοῖσι μετέσσεται οὓς κεν ἵκηται,
χρησμοσύνῃ τ' εἴκων καὶ στυγερῇ πενίῃ,
αἰσχύνει τε γένος, κατὰ δ' ἀγλαὸν εἶδος ἐλέγχει,
πᾶσα δ' ἀτιμία καὶ κακότης ἕπεται·
εἰθ' οὕτως ἀνδρός τοι ἀλωμένου οὐδεμί' ὤρη
γίγνεται, οὔτ' αἰδὼς οὔτ' ὄπις οὔτ' ἔλεος.
θυμῷ γῆς περὶ τῆσδε μαχώμεθα καὶ περὶ παίδων
θνήσκωμεν, ψυχέων μηκέτι φειδόμενοι.
ὦ νέοι, ἀλλὰ μάχεσθε παρ' ἀλλήλοισι μένοντες,
μηδὲ φυγῆς αἰσχρᾶς ἄρχετε, μηδὲ φόβου.
ἀλλὰ μέγαν ποιεῖσθε καὶ ἄλκιμον ἐν φρεσὶ θυμὸν,
μηδὲ φιλοψυχεῖτ' ἀνδράσι μαρνάμενοι.
τοὺς δὲ παλαιοτέρους, ὧν οὐκ ἔτι γούνατ' ἐλαφρὰ,
μὴ καταλείποντες φεύγετε τοὺς γεραρούς·
αἰσχρὸν γὰρ δὴ τοῦτο, μετὰ προμάχοισι πεσόντα
κεῖσθαι πρόσθε νέων ἄνδρα παλαιότερον,
ἤδη λευκὸν ἔχοντα κάρη πολιόν τε γένειον,
θυμὸν ἀποπνείοντ' ἄλκιμον ἐν κονίῃ,
καὶ χρόα γυμνωθέντα· νέοισι δὲ πάντ' ἐπέοικεν,
ὄφρ' ἐρατῆς ἥβης ἀγλαὸν ἄνθος ἔχῃ.

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ἀνδράσι μὲν θηητὸς ἰδεῖν, ἐρατὸς δὲ γυναιξὶ,
ζωὸς ἐών· καλὸς δ', ἐν προμάχοισι πεσών.
[ἀλλά τις εὖ διαβὰς μενέτω ποσὶν ἀμφοτέροισιν
στηριχθεὶς ἐπὶ γῆς, χείλος ὀδοῦσι δακών.]

II.

Ἀλλ' Ἡρακλῆος γὰρ ἀνικήτου γένος ἐστὲ,
θαρσεῖτ', οὔπω Ζεὺς αὐχένα λοξὸν ἔχει.
μηδ' ἀνδρῶν πληθὺν δειμαίνετε, μηδὲ φοβεῖσθε,
ἰθὺς δ' εἰς προμάχους ἀσπίδ' ἀνὴρ ἐχέτω,
ἐχθρὰν μὲν ψυχὴν θέμενος, θανάτου δὲ μελαίνας
κῆρας ὁμῶς αὐγαῖς ἠελίοιο φίλας.
ἴστε γὰρ Ἄρηος πολυδακρύου ἔργ' ἀίδηλα·
εὖ δ' ὀργὴν ἐδάητ' ἀργαλέου πολέμου,
καὶ θαμὰ φευγόντων τε διωκόντων τε γέγευσθε,
ὦ νέοι, ἀμφοτέρων δ' εἰς κόρον ἠλάσατε.
οἳ μὲν γὰρ τολμῶσι παρ' ἀλλήλοισι μένοντες
ἕς τ' αὐτοσχεδίην καὶ προμάχους ἰέναι,
παυρότεροι θνήσκουσι, σαοῦσι δὲ λαὸν ὀπίσσω·
τρεσσάντων δ' ἀνδρῶν πᾶς' ἀπόλωλ' ἀρετή.
οὐδεὶς ἄν ποτε ταῦτα λέγων ἀνύσειεν ἕκαστα,
ὅσσ', ἢν αἰσχρὰ πάθῃ, γίγνεται ἀνδρὶ κακά.
ἀργαλέον γὰρ ὄπισθε μετάφρενόν ἐστι δαΐζειν
ἀνδρὸς φεύγοντος δηΐῳ ἐν πολέμῳ.
αἰσχρὸς δ' ἐστὶ νέκυς κακκείμενος ἐν κονίῃσιν
νῶτον ὄπισθ' αἰχμῇ δουρὸς ἐληλαμένος.
ἀλλά τις εὖ διαβὰς μενέτω ποσὶν ἀμφοτέροισιν
στηριχθεὶς ἐπὶ γῆς, χείλος ὀδοῦσι δακών,

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μηρούς τε κνήμας τε κάτω καὶ στέρνα καὶ ὤμους
ἀσπίδος εὐρείης γαστρὶ καλυψάμενος·
δεξιτερῇ δ' ἐν χειρὶ τινασσέτω ὄβριμον ἔγχος,
κινείτω δὲ λόφον δεινὸν ὑπὲρ κεφαλῆς·
ἔρδων δ' ὄβριμα ἔργα διδασκέσθω πολεμίζειν,
μηδ' ἐκτὸς βελέων ἑστάτω ἀσπίδ' ἔχων.
ἀλλά τις ἐγγὺς ἰὼν αὐτοσχεδὸν ἔγχει μακρῷ
ἢ ξίφει οὐτάζων δῄϊον ἄνδρ' ἑλέτω·
καὶ πόδα παρ ποδὶ θεὶς καὶ ἐπ' ἀσπίδος ἀσπίδ' ἐρείσας,
ἐν δὲ λόφον τε λόφῳ καὶ κυνέην κυνέῃ
καὶ στέρνον στέρνῳ πεπλημένος ἀνδρὶ μαχέσθω,
ἢ ξίφεος κώπην ἢ δόρυ μακρὸν ἑλών.
ὑμεῖς δ', ὦ γυμνῆτες, ὑπ' ἀσπίδος ἄλλοθεν ἄλλος
πτώσσοντες μεγάλοις βάλλετε χερμαδίοις,
δούρασί τε ξεστοῖσιν ἀκοντίζοντες ἐς αὐτούς,
τοῖσι πανόπλοισι πλησίον ἱστάμενοι.

III.

Οὔτ' ἂν μνησαίμην οὔτ' ἐν λόγῳ ἄνδρα τιθείμην
οὔτε ποδῶν ἀρετῆς οὔτε παλαισμοσύνης,
οὐδ' εἰ Κυκλώπων μὲν ἔχοι μέγεθός τε βίην τε,
νικῴη δὲ θέων Θρηΐκιον Βορέην,
οὐδ' εἰ Τιθωνοῖο φυὴν χαριέστερος εἴη,
πλουτοίη δὲ Μίδεω καὶ Κινύρεω μάλιον,
οὐδ' εἰ Ταντα λίδεω Πέλοπος βασιλεύτερος εἴη,
γλῶσσαν δ' Ἀδρήστου μειλιχόγηρυν ἔχοι,
οὐδ' εἰ πᾶσαν ἔχοι δόξαν πλὴν θούριδος ἀλκῆς·—
οὐ γὰρ ἀνὴρ ἀγαθὸς γίγνεται ἐν πολέμῳ—

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εἰ μὴ τετλαίη μὲν ὁρῶν φόνον αἱματόεντα
καὶ δηΐων ὀρέγοιτ' ἐγγύθεν ἱστάμενος.
ἥδ' ἀρετή, τόδ' ἄεθλον ἐν ἀνθρώποισιν ἄριστον
κάλλιστόν τε φέρειν γίγνεται ἀνδρὶ νέῳ.
ξυνὸν δ' ἐσθλὸν τοῦτο πόληί τε παντί τε δήμῳ,
ὅστις ἀνὴρ διαβὰς ἐν προμάχοισι μένῃ
νωλεμέως, αἰσχρᾶς δὲ φυγῆς ἐπὶ πάγχυ λάθηται,
ψυχὴν καὶ θυμὸν τλήμονα παρθέμενος,
θαρσύνῃ δ' ἔπεσιν τὸν πλησίον ἄνδρα παρεστώς·
οὗτος ἀνὴρ ἀγαθὸς γίγνεται ἐν πολέμῳ·
αἶψα δὲ δυσμενέων ἀνδρῶν ἔτρεψε φάλαγγας
τρηχείας, σπούδῃ δ' ἔσχεθε κῦμα μάχης·
ὃς δ' αὖτ' ἐν προμάχοισι πεσὼν φίλον ὤλεσε θυμὸν
ἄστυ τε καὶ λαοὺς καὶ πατέρ' εὐκλείσας,
πολλὰ διὰ στέρνοιο καὶ ἀσπίδος ὀμφαλοέσσης
καὶ διὰ θώρηκος πρόσθεν ἐληλαμένος,
τὸν δ' ὀλοφύρονται μὲν ὁμῶς νέοι ἠδὲ γέροντες,
ἀργαλέῳ δὲ πόθῳ πᾶσα κέκηδε πόλις.
καὶ τύμβος καὶ παῖδες ἐν ἀνθρώποις ἀρίσημοι
καὶ παίδων παῖδες καὶ γένος ἐξοπίσω.
οὐδέ ποτε κλέος ἐσθλὸν ἀπόλλυται οὐδ' ὄνομ' αὐτοῦ,
ἀλλ' ὑπὸ γῆς περ ἐὼν γίγνεται ἀθάνατος,
ὄντιν' ἀριστεύοντα μένοντά τε μαρνάμενόν τε
γῆς πέρι καὶ παίδων θοῦρος Ἄρης ὀλέσῃ.
εἰ δὲ φύγῃ μὲν κῆρα τανηλεγέος θανάτοιο,
νικήσας δ' αἰχμῆς ἀγλαὸν εὖχος ἕλῃ,
πάντες μιν τιμῶσιν ὁμῶς νέοι ἠδὲ παλαιοί,
πολλὰ δὲ τερπνὰ παθὼν ἔρχεται εἰς Ἀΐδην·

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γηράσκων ἀστοῖσι μεταπρέπει, οὐδέ τις αὐτὸν
βλάπτειν οὔτ' αἰδοῦς οὔτε δίκης ἐθέλει,
πάντες δ' ἐν θώκοισιν ὁμῶς νέοι οἵ τε κατ' αὐτὸν
εἴκουσ' ἐκ χώρης οἵ τε παλαιότεροι.
ταύτης νῦν τις ἀνὴρ ἀρετῆς εἰς ἄκρον ἱκέσθαι
πειράσθω θυμῷ, μὴ μεθιεὶς πολέμου.

MIMNERMUS.

NANNΩ.

I.

Ἡμεῖς δ', οἷά τε φύλλα φύει πολυανθέος ὥρῃ
ἔαρος, ὅτ' αἶψ' αὐγῇς αὔξεται ἠελίου,
τοῖς ἴκελοι, πήχυιον ἐπὶ χρόνον ἄνθεσιν ἥβης
τερπόμεθα, πρὸς θεῶν εἰδότες οὔτε κακὸν,
οὔτ' ἀγαθόν· Κῆρες δὲ παρεστήκασι μέλαιναι·
ἡ μὲν ἔχουσα τέλος γήραος ἀργαλέου,
ἡ δ' ἑτέρη θανάτοιο· μίννυνθα δὲ γίγνεται ἥβης
καρπὸς, ὅσον τ' ἐπὶ γῆν κίδναται ἠέλιος.
αὐτὰρ ἐπὴν δὴ τοῦτο τέλος παραμείψεται ὥρης,
αὐτίκα τεθνάναι βέλτιον, ἢ βίοτος.
πολλὰ γὰρ ἐν θυμῷ κακὰ γίγνεται· ἄλλοτε δ' οἶκος
τρυχοῦται, πενίης δ' ἔργ' ὀδυνηρὰ πέλει.
ἄλλος δ' αὖ παίδων ἐπιδεύεται, ὧν τε μάλιστα
ἱμείρων, κατὰ γῆς ἔρχεται εἰς Ἀΐδην.
ἄλλος νοῦσον ἔχει θυμοφθόρον· οὐδέ τις ἐστὶν
ἀνθρώπων, ᾧ Ζεὺς μὴ κακὰ πολλὰ δίδοι.

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II.

Αὐτίκα μοι κατὰ μὲν χροιὴν ῥέει ἄσπετος ἱδρὼς,
πτοιῶμαι δ' ἐσορῶν ἄνθος ὁμηλικίης
τερπνὸν ὁμῶς καὶ καλὸν, ἐπεὶ πλέον ὤφελεν εἶναι·
ἀλλ' ὀλιγοχρόνιον γίγνεται ὥσπερ ὄναρ
ἥβη τιμήεσσα· τὸ δ' ἀργαλέον καὶ ἄμορφον
γῆρας ὑπὲρ κεφαλῆς αὐτίχ' ὑπερκρέμαται,
ἐχθρὸν ὁμῶς καὶ ἄτιμον, ὅ τ' ἄγνωστον τίθει ἄνδρα,
βλάπτει δ' ὀφθαλμοὺς καὶ νόον ἀμφιχυθέν.

III.

Ἥλιος μὲν κάρτ' ἔλαχεν πόνον ἤματα πάντα,
οὐδέ ποτ' ἄμπαυσις γίγνεται οὐδεμία
ἵπποισίν τε καὶ αὐτῷ, ἐπεὶ ῥοδοδάκτυλος Ἠὼς
ὠκεανὸν προλιποῦσ' οὐρανὸν εἰσαναβῇ·
τὸν μὲν γὰρ διὰ κῦμα φέρει πολυήρατος εὐνὴ
κοίλη, Ἡφαίστου χερσὶν ἐληλαμένη
χρυσοῦ τιμήεντος, ὑπόπτερος, ἄκρον ἐφ' ὕδωρ
εὔδονθ' ἁρπαλέως χώρου ἀφ' Ἑσπερίδων
γαῖαν ἐς Αἰθιόπων, ἵνα δὴ θοὸν ἅρμα καὶ ἵπποι
ἑστᾶσ', ὄφρ' Ἠὼς ἠριγένεια μόλῃ·
ἔνθ' ἐπέβη ἑτέρων ὀχέων Ὑπερίονος υἱός.

IV.

Οὐ μὲν δὴ κείνου γε μένος καὶ ἀγήνορα θυμὸν
τοῖον ἐμεῦ προτέρων πεύθομαι, οἵ μιν ἴδον
Λυδῶν ἱππομάχων πυκινὰς κλονέοντα φάλαγγας
Ἕρμιον ἀμ πεδίον, φῶτα φερεμμελίην·

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τοῦ μὲν ἄρ' οὔποτε πάμπαν ἐμέμψατο Παλλὰς Ἀθήνη
δριμὺ μένος κραδίης, εὖθ' ὅγ' ἀνὰ προμάχους
σεύαιθ', αἱματόεντος ἐν ὑσμίνῃ πολέμοιο
πυκνὰ βιαζόμενος δυσμενέων βέλεσιν·
οὐ γάρ τις κείνου δηΐων ἔτ' ἀμεινότερος φὼς
ἔσκεν ἐποίχεσθαι φυλόπιδος κρατερῆς
ἔργον, ὅτ' αὐγῇσιν φέρετ' ὠκέος ἠελίοιο.

SOLON.

ΤΠΟΘΗΚΑΙ ΕΙΣ ΑΘΗΝΑΙΟΤΣ.

I.

Ἡμετέρα δὲ πόλις κατὰ μὲν Διὸς οὔ ποτ' ὀλεῖται
αἶσαν καὶ μακάρων θεῶν φρένας ἀθανάτων.
τοίη γὰρ μεγάθυμος ἐπίσκοπος ὀβριμοπάτρη
Παλλὰς Ἀθηναίη χεῖρας ὕπερθεν ἔχει.
αὐτοὶ δὲ φθείρειν μεγάλην πόλιν ἁφραδίῃσιν
ἀστοὶ βούλονται χρήμασι πειθόμενοι.
δήμου θ' ἡγεμόνων ἄδικος νόος, οἷσιν ἑτοῖμον
ὕβριος ἐκ μεγάλης ἄλγεα πολλὰ παθεῖν·
οὐ γὰρ ἐπίστανται κατέχειν κόρον οὐδὲ παρούσας
εὐφροσύνας κοσμεῖν δαιτὸς ἐν ἡσυχίῃ·

* * * * * * *

πλουτοῦσιν δ' ἀδίκοις ἔργμασι πειθόμενοι

* * * * * * *

οὔθ' ἱερῶν κτεάνων οὔτε τι δημοσίων

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φειδόμενοι κλέπτουσιν ἐφ' ἁρπαγῇ ἄλλοθεν ἄλλος·
οὐδὲ φυλάσσονται σεμνὰ θέμεθλα δίκης,
ἣ σιγῶσα σύνοιδε τὰ γιγνόμενα, πρό τ' ἐόντα,
τῷ δὲ χρόνῳ πάντως ἦλθ' ἀποτισομένη.
τοῦτ' ἤδη πάσῃ πόλει ἔρχεται ἕλκος ἄφυκτον·
εἰς δὲ κακὴν ταχέως ἦλυθε δουλοσύνην,
ἣ στάσιν ἔμφυλον πόλεμόν θ' εὕδοντ' ἐπεγείρει,
ὃς πολλῶν ἐρατὴν ὤλεσεν ἡλικίην.
ἐκ γὰρ δυσμενέων ταχέως πολυήρατον ἄστυ
τρύχεται ἐν συνόδοις τοῖς ἀδικοῦσι φίλαις.
ταῦτα μὲν ἐν δήμῳ στρέφεται κακά· τῶν δὲ πενιχρῶν
ἱκνοῦνται πολλοὶ γαῖαν ἐς ἀλλοδαπὴν
πραθέντες δεσμοῖσί τ' ἀεικελίοισι δεθέντες,
καὶ κακὰ δουλοσύνης στυγνὰ φέρουσι βίᾳ.
οὕτω δημόσιον κακὸν ἔρχεται οἴκαδ' ἑκάστῳ,
αὐλειοι δ' ἔτ' ἔχειν οὐκ ἐθέλουσι θύραι,
ὑψηλὸν δ' ὑπὲρ ἕρκος ὑπέρθορεν, εὗρε δὲ πάντως,
εἰ καί τις φεύγων ἐν μύχῳ ᾖ θαλάμου.
ταῦτα διδάξαι θυμὸς Ἀθηναίους με κελεύει,
ὡς κακὰ πλεῖστα πόλει δυσνομία παρέχει.
εὐνομία δ' εὔκοσμα καὶ ἄρτια πάντ' ἀποφαίνει,
καὶ θαμὰ τοῖς ἀδίκοις ἀμφιτίθησι πέδας.
τραχέα λειαίνει, παύει κόρον, ὕβριν ἀμαυροῖ,
αὐαίνει δ' ἄτης ἄνθεα φυόμενα,
εὐθύνει δὲ δίκας σκολιὰς, ὑπερήφανά τ' ἔργα
πραΰνει, παύει δ' ἔργα διχοστασίης,
παύει δ' ἀργαλέης ἔριδος χόλον· ἐστὶ δ' ὑπ' αὐτῆς
πάντα κατ' ἀνθρώπους ἄρτια, καὶ πινυτά.

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II.

Δήμῳ μὲν γὰρ ἔδωκα τόσον κράτος ὅσσον ἐπαρκεῖ,
τιμῆς οὔτ' ἀφελὼν οὔτ' ἐπορεξάμενος·
οἳ δ' εἶχον δύναμιν καὶ χρήμασιν ἦσαν ἀγητοὶ,
καὶ τοῖς ἐφρασάμην μηδὲν ἀεικὲς ἔχειν·
ἔστην δ' ἀμφιβαλὼν κρατερὸν σάκος ἀμφοτέροισιν,
νικᾶν δ' οὐκ εἴασ' οὐδετέρους ἀδίκως.

III.

Ἐκ νεφέλης πέλεται χιόνος μένος ἠδὲ χαλάζης,
βροντὴ δ' ἐκ λαμπρᾶς γίγνεται ἀστεροπῆς·
ἀνδρῶν δ' ἐκ μεγάλων πόλις ὄλλυται· εἰς δὲ μοναρχου
δῆμος ἀϊδρίῃ δουλοσύνην ἔπεσεν·
λείως δ' ἐξάραντ' οὐ ῥᾴδιόν ἐστι κατασχεῖν
ὕστερον, ἀλλ' ἤδη χρὴ περὶ πάντα νοεῖν.

IV.

Εἰ δὲ πεπόνθατε λυγρὰ δι' ὑμετέρην κακότητα,
μή τι θεοῖς τούτων μοῖραν ἐπαμφέρετε·
αὐτοὶ γὰρ τούτους ηὐξήσατε ῥύματα δόντες,
καὶ διὰ ταῦτα κακὴν ἔσχετε δουλοσύνην·
ὑμέων δ' εἷς μὲν ἕκαστος ἀλώπεκος ἴχνεσι βαίνει,
σύμπασιν δ' ὑμῖν κοῦφος ἔνεστι νόος·
εἰς γὰρ γλῶσσαν ὁρᾶτε καὶ εἰς ἔπος αἰόλον ἀνδρὸς,
εἰς ἔργον δ' οὐδὲν γιγνόμενον βλέπετε.

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V.

ΕΙΣ ΕΑΥΤΟΝ.

Μνημοσύνης καὶ Ζηνὸς Ὀλυμπίου ἀγλαὰ τέκνα,
Μοῦσαι Πιερίδες, κλῦτέ μοι εὐχομένῳ·
ὄλβον μοι πρὸς θεῶν μακάρων δότε καὶ πρὸς ἁπάντων
ἀνθρώπων αἰεὶ δόξαν ἔχειν ἀγαθήν·
εἶναι δὲ γλυκὺν ὧδε φίλοις, ἐχθροῖσι δὲ πικρὸν,
τοῖσι μὲν αἰδοῖον, τοῖσι δὲ δεινὸν ἰδεῖν.
χρήματα δ' ἱμείρω μὲν ἔχειν, ἀδίκως δὲ πεπᾶσθαι
οὐκ ἐθέλω· πάντως ὕστερον ἦλθε δίκη.
πλοῦτον δ' ὃν μὲν δῶσι θεοὶ παραγίγνεται ἀνδρὶ
ἔμπεδος ἐκ νεάτου πυθμένος εἰς κορυφήν·
ον δ' ἄνδρες τιμῶσιν ὑφ' ὕβριος, οὐ κατὰ κόσμον
ἔρχεται, ἀλλ' ἀδίκοις ἔργμασι πειθόμενος
οὐκ ἐθέλων ἕπεται· ταχέως δ' ἀναμίσγεται ἄτη·
ἀρχὴ δ' ἐξ ὀλίγου γίγνεται ὥστε πυρὸς,
φλαύρη μὲν τὸ πρῶτον, ἀνιηρὴ δὲ τελευτᾷ·
οὐ γὰρ δὴν θνητοῖς ὕβριος ἔργα πέλει.
ἀλλὰ Ζεὺς πάντων ἐφορᾷ τέλος, ἐξαπίνης δὲ
ὥστ' ἄνεμος νεφέλας αἶψα διεσκέδασεν
ἠρινὸς, ὃς πόντου πολυκύμονος ἀτρυγέτοιο
πυθμένα κινήσας, γῆν κατὰ πυροφόρον
δηώσας καλὰ ἔργα, Θεῶν ἔδος αἰπὺν ἱκάνει
οὐρανὸν, αἰθρίην δ' αὖθις ἔθηκεν ἰδεῖν·
λάμπει δ' ἠελίοιο μένος κατὰ πίονα γαῖαν
καλὸν, ἀτὰρ νεφέων οὐδὲν ἔτ' ἐστὶν ἰδεῖν·
τοιαύτη Ζηνὸς πέλεται τίσις, οὐδ' ἐφ' ἑκάστῳ,
ὥσπερ θνητὸς ἀνὴρ, γίγνεται ὀξύχολος·

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αἰεὶ δ' οὔ τε λέληθε διαμπερὲς, ὅστις ἀλιτρὸν
θυμὸν ἔχῃ, πάντως δ' ἐς τέλος ἐξεφάνη·
ἀλλ' ὁ μὲν αὐτίκ' ἔτισεν, ὁ δ' ὕστερον· εἰ δὲ φύγωσιν
αὐτοὶ, μηδὲ θεῶν μοῖρ' ἐπιοῦσα κίχῃ,
ἦλυθε πάντως αὖθις· ἀναίτιοι ἔργα τίνουσιν
ἢ παῖδες τούτων, ἢ γένος ἐξοπίσω.
θνητοὶ δ' ὧδε νοεῦμεν ὁμῶς ἀγαθός τε κακός τε·
ἓν δήειν αὐτὸς δόξαν ἕκαστος ἔχει,
πρίν τι παθεῖν· τότε δ' αὐτίκ' ὀδύρεται· ἄχρι δὲ τούτου
χάσκοντες κούφαις ἐλπίσι τερπόμεθα.
χὥστις μὲν νούσοισιν ὑπ' ἀργαλέῃσι πιεσθῇ,
ὡς ὑγιὴς ἔσται, τοῦτο κατεφράσατο·
ἄλλος δειλὸς ἐὼν ἀγαθὸς δοκεῖ ἔμμεναι ἀνὴρ,
καὶ καλὸς, μορφὴν οὐ χαρίεσσαν ἔχων·
εἰ δέ τις ἀχρήμων, πενίης δέ μιν ἔργα βιᾶται,
κτήσασθαι πάντως χρήματα πολλὰ δοκεῖ.
σπεύδει δ' ἄλλοθεν ἄλλος· ὁ μὲν κατὰ πόντον ἀλᾶται
ἐν νηυσὶν χρῄζων οἴκαδε κέρδος ἄγειν
ἰχθυόεντ' ἀνέμοισι φορεύμενος ἀργαλέοισιν,
φειδωλὴν ψυχῆς οὐδεμίαν θέμενος·
ἄλλος γῆν τέμνων πολυδένδρεον εἰς ἐνιαυτὸν
λατρεύει, τοῖσιν κάμπυλ' ἄροτρα μέλει·
ἄλλος Ἀθηναίης τε καὶ Ἡφαίστου πολυτέχνεω
ἔργα δαεὶς χειροῖν ξυλλέγεται βίοτον·
ἄλλος Ὀλυμπιάδων Μουσέων πάρα δῶρα διδαχθεὶς,
ἱμερτῆς σοφίης μέτρον ἐπιστάμενος·
ἄλλον μάντιν ἔθηκεν ἄναξ ἑκάεργος Ἀπόλλων,
ἔγνω δ' ἀνδρὶ κακὸν τηλόθεν ἐρχόμενον,

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ᾧ συνομαρτήσωσι θεοί· τὰ δὲ μόρσιμα πάντως
οὔτε τις οἰωνὸς ῥύσεται οὔθ' ἱερά.
ἄλλοι Παιῶνος πολυφαρμάκου ἔργον ἔχοντες
ἰητροί· καὶ τοῖς οὐδὲν ἔπεστι τέλος·
πολλάκι δ' ἐξ ὀλίγης ὀδύνης μέγα γίγνεται ἄλγος,
κοὐκ ἄν τις λύσαιτ' ἤπια φάρμακα δούς·
τὸν δὲ κακαῖς νούσοισι κυκώμενον ἀργαλέαις τε
ἀψάμενος χειροῖν αἶψα τίθησ' ὑγιῆ.
Μοῖρα δέ τοι θνητοῖσι κακὸν φέρει ἠδὲ καὶ ἐσθλόν·
δῶρα δ' ἄφυκτα θεῶν γίγνεται ἀθανάτων.
πᾶσι δέ τοι κίνδυνος ἐπ' ἔργμασιν, οὐδέ τις οἶδεν,
ᾗ μέλλει σχήσειν χρήματος ἀρχομένου·
ἀλλ' ὁ μὲν εὖ ἔρδειν πειρώμενος οὐ προνοήσας
εἰς μεγάλην ἄτην καὶ χαλεπὴν ἔπεσεν,
τῷ δὲ κακῶς ἔρδοντι θεὸς περὶ πάντα δίδωσιν
συντυχίην ἀγαθὴν ἔκλυσιν ἀφροσύνης·
πλούτου δ' οὐδὲν τέρμα πεφασμένον ἀνδράσι κεῖται,
οἳ γὰρ νῦν ἡμέων πλεῖστον ἔχουσι βίον,
διπλασίως σπεύδουσι· τίς ἂν κορέσειεν ἅπαντας;
κέρδεά τοι θνητοῖς ὤπασαν ἀθάνατοι·
ἄτη δ' ἐξ αὐτῶν ἀναφαίνεται, ἣν ὁπόταν Ζεὺς
πέμψῃ τισομένην, ἄλλοτε ἄλλος ἔχει.

VI.

ΠΓΟΣ ΚΡΙΤΙΑΝ.

Ἰσόν τοι πλουτοῦσιν ὅτῳ πολὺς ἄργυρός ἐστιν
καὶ χρυσὸς καὶ γῆς πυροφόρου πεδία

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ἵπποι θ' ἡμίονοί τε, καὶ ᾧ μόνα ταῦτα πάρεστιν,
γαστρί τε καὶ πλευρῇς καὶ ποσὶν ἁβρὰ παθεῖν.
ταῦτ' ἄφενος θνητοῖσι· τὰ γὰρ περιώσια πάντα
χρήματ' ἔχων οὐδεὶς ἔρχεται εἰς Ἀΐδεω·
οὐδ' ἂν ἄποινα διδοὺς θάνατον φύγοι οὐδὲ βαρείας
νούσους οὐδὲ κακὸν γῆρας ἐπερχόμενον.

VII.

Παῖς μὲν ἄνηβος ἐὼν ἔτι νήπιος ἕρκος ὀδόντων
φύσας ἐκβάλλει πρῶτον ἐν ἕπτ' ἔτεσιν·
τοὺς δ' ἑτέρους ὅτε δὴ τελέσῃ θεὸς ἕπτ' ἐνιαυτούς,
ἥβης ἐκφαίνει σήματα γεινομένης·
τῇ τριτάτῃ δὲ γένειον ἀεξομένων ἔτι γυίων
λαχνοῦται, χροιῆς ἄνθος ἀμειβομένης·
τῇ δὲ τετάρτῃ πᾶς τις ἐν ἑβδομάδι μέγ' ἄριστος
ἰσχὺν, ἣντ' ἄνδρες σήματ' ἔχουσ' ἀρετῆς·
πέμπτῃ δ' ὡρίου ἄνδρα γάμου μεμνημένον εἶναι
καὶ παίδων ζητεῖν εἰσοπίσω γενεήν·
τῇ δ' ἕκτῃ περὶ πάντα καταρτύεται νόος ἀνδρὸς,
οὔδ' ἔρδειν ἔθ' ὁμῶς ἔργ' ἀπάλαμνα θέλει·
ἑπτὰ δὲ νοῦν καὶ γλῶσσαν ἐν ἑβδομάσιν μέγ' ἄριστος
ὀκτώ τ'· ἀμφοτέρων τέσσαρα καὶ δέκ' ἔτη·
τῇ δ' ἐνάτῃ ἔτι μὲν δύναται, μαλακώτερα δ' αὐτοῦ
πρὸς μεγάλην ἀρετὴν γλῶσσά τε καὶ σοφίη·
τῇ δεκάτῃ δ' ὅτε δὴ τελέσῃ θεὸς ἕπτ' ἐνιαυτούς,
οὐκ ἂν ἄωρος ἐὼν μοῖραν ἔχοι θανάτου.

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THEOGNIS.

Κύρνε, σοφιζομένῳ μὲν ἐμοὶ σφρηγὶς ἐπικείσθω
τοῖσδ' ἔπεσιν, λήσει δ' οὔποτε κλεπτόμενα.
οὐδέ τις ἀλλάξει κάκιον τοὐσθλοῦ παρεόντος·
ὧδε δὲ πᾶς τις ἐρεῖ. Θεύγνιδός ἐστιν ἔπη
τοῦ Μεγαρέως· πάντας δὲ κατ' ἀνθρώπους ὀνομαστὸς
ἀστοῖς τοῖσδ' οὔ πω πᾶσιν ἀδεῖν δύναμαι·
οὐδὲν θαυμαστὸν, Πολυπαΐδη· οὐδὲ γὰρ ὁ Ζεὺς
οὔθ' ὕων πάντεσσ' ἀνδάνει οὔτ' ἀνέχων.

Σοὶ δ' ἐγὼ εὖ φρονέων ὑποθήσομαι, οἷά περ αὐτὸς,
Κύρν', ἀπὸ τῶν ἀγαθῶν παῖς ἔτ' ἐὼν ἔμαθον.
πέπνυο, μηδ' αἰσχροῖσιν ἐπ' ἔργμασι μηδ' ἀδίκοισιν
τιμὰς μηδ' ἀρετὰς ἕλκεο μηδ' ἄφενος.

Ταῦτα μὲν οὕτως ἴσθι· κακοῖσι δὲ μὴ προσομίλει
ἀνδράσιν, ἀλλ' αἰεὶ τῶν ἀγαθῶν ἔχεο·
καὶ παρὰ τοῖσιν πῖνε καὶ ἔσθιε, καὶ μετὰ τοῖσιν
ἵζε, καὶ ἄνδανε τοῖς, ὧν μεγάλη δύναμις.
ἐσθλῶν μὲν γὰρ ἄπ' ἐσθλὰ μαθήσεαι· ἢν δὲ κακοῖσιν
συμμίσγῃς, ἀπολεῖς καὶ τὸν ἐόντα νόον.
ταῦτα μαθὼν ἀγαθοῖσιν ὁμίλεε, καί ποτε φήσεις
εὖ συμβουλεύειν τοῖσι φίλοισιν ἐμέ.

Μή μ' ἔπεσιν μὲν στέργε, νόον δ' ἔχε καὶ φρένας ἄλλας,
εἴ με φιλεῖς καί σοι πιστὸς ἔνεστι νόος,
ἀλλὰ φίλει καθαρὸν θέμενος νόον, ἢ μ' ἀποειπὼν
ἔχθαιρ' ἀμφαδίην νεῖκος ἀειράμενος.

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ὃς δὲ μιῇ γλώσσῃ δίχ' ἔχει νόον, οὔτος ἑταῖρος
δειλὸς, Κύρν', ἐχθρὸς βέλτερος ἢ φίλος ὤν.
ἦν τις ἐπαινήσῃ σε τόσον χρόνον ὅσσον ὁρᾷῃς,
νοσφισθεὶς δ' ἄλλῃ γλῶσσαν ἰῇσι κακὴν,
τοιοῦτός τοι ἑταῖρος ἀνὴρ φίλος οὔτι μάλ' ἐσθλὸς,
ὅς κ' εἴπῃ γλώσσῃ λῷα, φρονῇ δ' ἕτερα.

Δειλοὺς εὖ ἔρδοντι ματαιοτάτη χάρις ἐστὶν,
ἶσον καὶ σπείρειν πόντον ἁλὸς πολιῆς.
οὔτε γὰρ ἂν πόντον σπείρων βαθὺ λήϊον ἀμῷς,
οὔτε κακοὺς εὖ δρῶν εὖ πάλιν ἀντιλάβοις.
ἄπληστον γὰρ ἔχουσι κακοὶ νόον· ἢν δ' ἓν ἁμάρτῃς,
τῶν πρόσθεν πάντων ἐκκέχυται φιλότης.
οἱ δ' ἀγαθοὶ τὸ μέγιστον ἐλαφρίζουσι παθόντες,
μνῆμα δ' ἔχουσ' ἀγαθῶν καὶ χάριν ἐξοπίσω.

Χρυσοῦ κιβδήλοιο καὶ ἀργύρου ἀνσχετὸς ἄτη,
Κύρνε, καὶ ἐξευρεῖν ῥᾴδιον ἀνδρὶ σοφῷ.
εἰ δὲ φίλου νόος ἀνδρὸς ἐνὶ στήθεσσι λελήθῃ
ψυδρὸς ἐὼν, δόλιον δ' ἐν φρεσὶν ἦτορ ἔχῃ,
τοῦτο θεὸς κιβδηλότατον ποίησε βροτοῖσιν,
καὶ γνῶναι πάντων τοῦτ' ἀνιηρότατον.
οὐ γὰρ ἂν εἰδείης ἀνδρὸς νόον οὔτε γυναικὸς,
πρὶν πειρηθείης ὥσπερ ὑποζυγίου·
οὐδέ κεν εἰκάσσαις ὥσπερ ποτ' ἐς ὤνιον ἐλθὼν,
πολλάκι γὰρ γνώμην ἐξαπατῶσ' ἰδέαι.

Χρῆμα δ' ὃ μεν Διόθεν καὶ σὺν δίκῃ ἀνδρὶ γένηται
καὶ καθαρῶς, αἰεὶ παρμόνιμον τελέθει.

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εἰ δ' ἀδίκως παρὰ καιρὸν ἀνὴρ φιλοκερδέϊ θυμῷ
κτήσεται, εἶθ' ὅρκῳ παρ τὸ δίκαιον ἑλών,
αὐτίκα μέν τι φέρειν κέρδος δοκεῖ, ἐς δὲ τελευτὴν
ἄῤῥις ἔγεντο κακὸν, θεῶν δ' ὑπερέσχε νόος.
ἀλλὰ τάδ' ἀνθρώπων ἀπατᾷ νόον· οὐ γὰρ ἐπ' αὐτοῦ
τίνονται μάκαρες πρήγματος ἀμπλακίας·
ἀλλ' ὁ μὲν αὐτὸς ἔτισε κακὸν χρέος οὐδὲ φίλοισιν
ἄτην ἐξοπίσω παισὶν ὑπερκρέμασεν·
ἄλλον δ' οὐ κατέμαρψε δίκη· θάνατος γὰρ ἀναιδὴς
πρόσθεν ἐπὶ βλεφάροις ἵζετο κῆρα φέρων.

Πουλύπου ὀργὴν ἴσχε πολυπλόκου, ὅς ποτὶ πέτρῃ
τῇ προσομιλήσῃ τοῖος ἰδεῖν ἐφάνη.
νῦν μὲν τῇδ' ἐφέπου, τότε δ' ἀλλοῖος χρόα γίγνου.
κρέσσων τοι σοφίη γίνεται ἀτροπίης.

Σοὶ μὲν ἐγὼ πτέρ' ἔδωκα, σὺν οἷς ἐπ' ἀπείρονα πόντον
πωτήσῃ καὶ γῆν πᾶσαν ἀειράμενος
ῥηϊδίως· θοίνης δὲ καὶ εἰλαπίνῃσι παρέσσῃ
ἐν πάσαις, πολλῶν κείμενος ἐν στόμασιν·
καί σε σὺν αὐλίσκοισι λιγυφθόγγοις νέοι ἄνδρες
εὐκόσμως ἐρατοὶ καλά τε καὶ λίγεα
ᾄσονται· καὶ ὅταν δνοφερῆς ὑπὸ κεύθμασι γαίης
βῇς πολυκωκύτους εἰς Ἀΐδαο δόμους,
οὐδὲ πότ' οὐδὲ θανὼν ἀπολεῖς κλέος, ἀλλὰ μελήσεις
ἄφθιτον ἀνθρώποις αἰὲν ἔχων ὄνομα,
Κύρνε, καθ' Ἑλλάδα γῆν στρωφώμενος ἠδ' ἀνὰ νήσους,
ἰχθυόεντα περῶν πόντον ἐπ' ἀτρύγετον,
οὐχ ἵππων νώτοισιν ἐφήμενος· ἀλλὰ σε πέμψει
ἀγλαὰ Μουσάων δῶρα ἰοστεφάνων·

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πᾶσι γὰρ, οἷσι μέμηλε, καὶ ἐσσομένοισιν ἀοιδὴ
ἔσσῃ ὁμῶς, ὅφρ' ἂν ᾖ γῆ τε καὶ ἠέλιος.
αὐτὰρ ἐγὼν ὀλίγης παρὰ σεῦ οὐ τυγχάνω αἰδοῦς,
ἀλλ' ὥσπερ μικρὸν παῖδα λόγοις μ' ἀπατᾷς.

Ἀλλὰ, Ζεῦ, τέλεσόν μοι, Ὀλύμπιε, καίριον εὐχήν·
δὸς δέ μοι ἀντὶ κακῶν καί τι παθεῖν ἀγαθόν.
τεθναίην δ' εἰ μή τι κακῶν ἄμπαυμα μεριμνέων
εὑροίμην, δοίην δ' ἄντ' ἀνιῶν ἀνίας·
αἶσα γὰρ οὕτως ἐστί· τίσις δ' οὐ φαίνεται ἡμῖν
ἀνδρῶν, οἳ ταμὰ χρήματ' ἔχουσι βίῃ
συλήσαντες· ἐγὼ δὲ κύων ἐπέρησα χαράδρην,
χειμάρρῳ ποτάμῳ πάντ' ἀποσεισάμενος·
τῶν εἴη μέλαν αἷμα πιεῖν· ἐπὶ τ' ἐσθλὸς ὄροιτο
δαίμων, ὃς κατ' ἐμὸν νοῦν τελέσειε τάδε.

Ζεῦ φίλε, θαυμάζω σε· σὺ γὰρ πάντεσσιν ἀνάσσεις
τιμὴν αὐτὸς ἔχων καὶ μεγάλην δύναμιν·
ἀνθρώπων δ' εὖ οἶσθα νόον καὶ θυμὸν ἑκάστου·
σὸν δὲ κράτος πάντων ἔσθ' ὕπατον, βασιλεῦ.
πῶς δὴ σεῦ, Κρονίδη, τολμᾷ νόος ἄνδρας ἀλιτροὺς
ἐν ταὐτῇ μοίρῃ τόν τε δίκαιον ἔχειν,
ἢν τ' ἐπὶ σωφροσύνην τρεφθῇ νόος, ἢν τε πρὸς ὕβριν
ἀνθρώπων ἀδίκοις ἔργμασι πειθομένων;

Μηδὲν ἄγαν σπεύδειν· καιρὸς δ' ἐπὶ πᾶσιν ἄριστος
ἔργμασιν ἀνθρώπων· πολλάκι δ' εἰς ἀρετὴν
σπεύδει ἀνὴρ, κέρδος διζήμενος, ὃν τινα δαίμων
πρόφρων εἰς μεγάλην ἀμπλακίην παράγει,

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καί οἱ ἔθηκε δοκεῖν, ἃ μὲν ᾖ κακὰ, ταῦτ' ἀγάθ' εἶναι
εὐμαρέως, ἃ δ' ἂν ᾖ χρήσιμα, ταῦτα κακά.

Φῦσαι καὶ θρέψαι ῥᾷον βροτὸν, ἢ φρένας ἐσθλὰς
ἐνθέμεν· οὐδείς πω τοῦτό γ' ἐπεφράσατο,
ᾧ τις σώφρον' ἔθηκε τὸν ἄφρονα, κἀκ κακοῦ ἐσθλόν·
εἰ δ' Ἀσκληπιάδαις τοῦτό γ' ἔδωκε θεὸς,
ἰᾶσθαι κακότητα καὶ ἀτηρὰς φρένας ἀνδρῶν,
πολλοὺς ἂν μίσθους καὶ μεγάλους ἔφερον·
εἰ δ' ἦν ποιητόν τε καὶ ἔνθετον ἀνδρὶ νόημα,
οὔ ποτ' ἂν ἐξ ἀγαθοῦ πατρὸς ἔγεντο κακὸς,
πειθόμενος μύθοισι σαόφροσιν· ἀλλὰ διδάσκων
οὔ ποτε ποιήσεις τὸν κακὸν ἄνδρ' ἀγαθόν.

Μηδένα τῶνδ' ἀέκοντα μένειν κατέρυκε παρ' ἡμῖν,
μηδὲ θύραζε κέλευ' οὐκ ἐθέλοντ' ἰέναι,
μήθ' εὖδοντ' ἐπέγειρε, Σιμωνίδη, ὅν τιν' ἂν ἡμῶν
θωρηχθέντ' οἴνῳ μαλθακὸς ὕπνος ἕλῃ,
μήτε τὸν ἀγρυπνέοντα κέλευ' ἀέκοντα καθεύδειν·
πᾶν γὰρ ἀναγκαῖον χρῆμ' ἀνιηρὸν ἔφυ·
τῷ πίνειν δ' ἐθέλοντι παρασταδὸν οἰνοχοείτω·
οὐ πάσας νύκτας γίνεται ἁβρὰ παθεῖν·
αὐτὰρ ἐγὼ, μέτρον γὰρ ἔχω μελιηδέος οἴνου,
ὕπνου λυσικάκου μνήσομαι οἴκαδ' ἰών,
ἤξω δ' ὡς οἶνος χαριέστατος ἀνδρὶ πεπόσθαι·
οὔτε τι γὰρ νήφω, οὔτε λίην μεθύω.
ὃς δ' ἂν ὑπερβάλλῃ πόσιος μέτρον, οὐκέτι κεῖνος
τῆς αὐτοῦ γλώσσης κάρτερος οὐδὲ νόου·

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μυθεῖται δ' ἀπάλαμνα, τὰ νήφουσ' εἴδεται αἰσχρά·
αἰδεῖται δ' ἔρδων οὐδὲν, ὅταν μεθύῃ,
τὸ πρὶν ἐὼν σώφρων, τότε νήπιος· ἀλλὰ σὺ ταῦτα
γινώσκων, μὴ πῖν' οἶνον ὑπερβολάδην,
ἀλλ' ἢ πρὶν μεθύειν ὑπανίστασο—μή σε βιάσθω
γαστὴρ, ὥστε κακὸν λάτριν ἐφημέριον—
ἢ παρεὼν μὴ πῖνε· σὺ δ' ἔγχεε τοῦτο μάταιον
κωτίλλεις αἰεί· τοὔνεκά τοι μεθύεις·
ἡ μὲν γὰρ φέρεται φιλοτήσιος, ἡ δὲ πρόκειται,
τὴν δὲ θεοῖς σπένδεις, τὴν δ' ἐπὶ χεῖλος ἄγεις·
ἀρνεῖσθαι δ' οὐκ οἶδας· ἀνίκητος δέ τοι οὗτος,
ὃς πολλὰς πίνων μή τι μάταιον ἐρεῖ.
ὑμεῖς δ' εὖ μυθεῖσθε παρὰ κρητῆρι μένοντες,
ἀλλήλων ἔριδος δῆριν ἐρυκόμενοι,
ἐς τὸ μέσον φωνεῦντες ὁμῶς ἐνὶ καὶ συνάπασιν·
χοὔτως συμπόσιον γίνεται οὐκ ἄχαρι.

Ἦλθες δὴ, Κλεάριστε, βαθὺν διὰ πόντον ἀνύσσας,
ἔνθαδ' ἐπ' οὐδὲν ἔχοντ' ὦ τάλαν οὐδὲν ἔχων.
νηός τοι πλευρῇσιν ὑπὸ ζύγα θήσομεν ἡμεῖς,
Κλεάρισθ', οἵ' ἔχομεν χοῖα διδοῦσι θεοί.
τῶν δ' ὄντων τἄριστα παρέξομεν· ἦν δέ τις ἔλθῃ
σεῦ φίλος ὤν, κατάκεισ' ὡς φιλότητος ἔχεις.
οὔτε τι τῶν ὄντων ἀποθήσομαι, οὔτε τι μεῖζον
σῆς ἕνεκα ξενίης ἄλλοθεν οἰσόμεθα.
ἦν δέ τις εἰρωτᾷ τὸν ἐμὸν βίον, ὧδέ οἱ εἰπεῖν·
ὡς εὖ μὲν χαλεπῶς, ὡς χαλεπῶς δὲ μάλ' εὖ,
ὥσθ' ἕνα μὲν ξεῖνον πατρώϊον οὐκ ἀπολείπειν,
ξείνια δὲ πλεόνεσσ' οὐ δυνατὸς παρέχειν.

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Οὐδ' ὀμόσαι χρὴ τοῦθ' ὅτι μήποτε πρῆγμα τόδ' ἔσται·
θεοὶ γάρ τε νεμεσῶσ', οἷσιν ἔπεστι τέλος·
χρὴ πρῆξαι μέντοι τι· καὶ ἐκ κακοῦ ἐσθλὸν ἔγεντο,
καὶ κακὸν ἐξ ἀγαθοῦ· καί τε πενιχρὸς ἀνὴρ
αἶψα μάλ' ἐπλούτησε· καὶ ὃς μάλα πολλὰ πέπαται,
ἐξαπίνης πάντ' οὖν ὤλεσε νυκτὶ μιῇ.
καὶ σώφρων ἥμαρτε, καὶ ἄφρονί πολλάκι δόξα
ἕσπετο, καὶ τιμῆς καὶ κακὸς ὢν ἔλαχε.

Εἰ μὲν χρήματ' ἔχοιμι, Σιμωνίδη, οἷά περ ἤδειν,
οὐκ ἂν ἀνιώμην τοῖς ἀγαθοῖσι συνών·
νῦν δέ με γιγνώσκοντα παρέρχεται, εἰμὶ δ' ἄφωνος
χρησμοσύνῃ, πολλῶν γνούς περ ἄμεινον ἔτι,
οὕνεκα νῦν φερόμεσθα καθ' ἱστία λευκὰ βαλόντες
Μηλίου ἐκ πόντου νύκτα διὰ δνοφερήν·
ἀντλεῖν δ' οὐκ ἐθέλουσιν· ὑπερβάλλει δὲ θάλασσα
ἀμφοτέρων τοίχων· ἢ μάλα τις χαλεπῶς
σώζεται, οἳ ἔρδουσι· κυβερνήτην μὲν ἔπαυσαν
ἐσθλόν, ὅ τις φυλακὴν εἶχεν ἐπισταμένως·
χρήματα δ' ἁρπάζουσι βίᾳ, κόσμος δ' ἀπόλωλεν,
δασμὸς δ' οὐκέτ' ἴσος γίνεται εἰς τὸ μέσον,
φορτηγοὶ δ' ἄρχουσι, κακοὶ δ' ἀγαθῶν καθύπερθεν.
δειμαίνω, μή πως ναῦν κατὰ κῦμα πίῃ,
ταῦτά μοι ἠνίχθω κεκρυμμένα τοῖς ἀγαθοῖσιν·
γινώσκοι δ' ἄν τις καὶ κακὸς, ἢν σοφὸς ᾖ.

Πλήθει δ' ἀνθρώπων ἀρετὴ μία γίνεται ἥδε,
πλουτεῖν· τῶν δ' ἄλλων οὐδὲν ἄρ' ἦν ὄφελος,
οὐδ' εἰ σωφροσύνην μὲν ἔχοις Ῥαδαμάνθυος αὐτοῦ,
πλείονα δ' εἰδείης Σισύφου Αἰολίδεω,

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ὅστε καὶ ἐξ Ἀΐδεω πολυϊδρίῃσιν ἀνῆλθεν,
πείσας Περσεφόνην αἰμυλίοισι λόγοις,
ἥτε βροτοῖς παρέχει λήθην, βλάπτουσα νόοιο—
ἄλλος δ' οὔπω τις τοῦτό γ' ἐπεφράσατο,
ὄντινα δὴ θανάτοιο μέλαν νέφας ἀμφικαλύψῃ,
ἔλθῃ δ' ἐς σκιερὸν χῶρον ἀποφθιμένων,
κυανέας δὲ πύλας παραμείψεται, αἵτε θανόντων
ψυχὰς εἴργουσιν καίπερ ἀναινομένας·
ἀλλ' ἄρα καὶ κεῖθεν πάλιν ἦλυθε Σίσυφος ἥρως
ἐς φάος ἠελίου σφῇσι πολυφροσύναις·—
οὐδ' εἰ ψεύδεα μὲν ποιοῖς ἐτύμοισιν ὁμοῖα,
γλῶσσαν ἔχων ἀγαθὴν Νέστορος ἀντιθέου,
ὠκύτερος δ' εἴησθα πόδας ταχεῶν Ἁρπυιῶν
καὶ παίδων Βορέω, τῶν ἄφαρ εἰσὶ πόδες.
ἀλλὰ χρὴ πάντας γνώμην ταύτῃ καταθέσθαι,
ὡς πλοῦτος πλείστην πᾶσιν ἔχει δύναμιν.

Ζεὺς μὲν τῆσδε πόληος ὑπειρέχοι, αἰθέρι ναίων,
αἰεὶ δεξιτερὴν χεῖρ' ἐπ' ἀπημοσύνῃ,
ἄλλοι τ' ἀθάνατοι μάκαρες θεοί· αὐτὰρ Ἀπόλλων
ὀρθώσαι γλῶσσαν καὶ νόον ἡμέτερον.
φόρμιγξ δ' αὖ φθέγγοιθ' ἱερὸν μέλος ἠδὲ καὶ αὐλός·
ἡμεῖς δὲ σπονδὰς θεοῖσιν ἀρεσσάμενοι
πίνωμεν, χαρίεντα μετ' ἀλλήλοισι λέγοντες,
μηδὲν τὸν Μήδων δειδιότες πόλεμον.
ὧδ' εἴη κεν ἄμεινον· ὁμόφρονα θυμὸν ἔχοντας
νόσφι μεριμνάων εὐφροσύνως διάγειν
τερπομένους, τηλοῦ τε κακὰς ἀπὸ κῆρας ἀμῦναι,
γῆράς τ' οὐλόμενον καὶ θανάτοιο τέλος.

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Ὅστις ἀνάλωσιν τηρεῖ κατὰ χρήματα θηρῶν,
κυδίστην ἀρετὴν τοῖς συνιεῖσιν ἔχει.
εἰ μὲν γὰρ κατιδεῖν βιότου τέλος ἦν, ὁπόσόν τις
ἤμελλ' ἐκτελέσας εἰς Ἀΐδαο περᾶν,
εἰκὸς ἂν ἦν, ὃς μὲν πλείω χρόνον αἶσαν ἔμιμνεν,
φείδεσθαι μᾶλλον τοῦτον ὃν εἶχε βίον·
νῦν δ' οὐκ ἔστιν· ὃ δὴ καί μοι μέγα πένθος ὄρωρεν,
καὶ δάκνομαι ψυχὴν, καὶ δίχα θυμὸν ἔχω,
ἐν τριόδῳ δ' ἕστηκα· δύ' εἰσὶν πρόσθεν ὁδοί μοι·
φροντίζω τούτων ἥντιν' ἴω προτέρην·
ἢ μηδὲν δαπανῶν τρύχω βίον ἐν κακότητι,
ἢ ζώω τερπνῶς ἔργα τελῶν ὀλίγα.
εἶδον μὲν γὰρ ἔγωγ' ὃς ἐφείδετο, κοὔποτε γαστρὶ
σῖτον ἐλευθέριον πλούσιος ὢν ἐδίδου·
ἀλλὰ πρὶν ἐκτελέσαι κατέβη δόμον Ἄϊδος εἴσω,
χρήματα δ' ἀνθρώπων οὐπιτυχὼν ἔλαβεν,
ὥστ' ἐς ἄκαιρα πονεῖν καὶ μὴ δόμεν ᾧ κ' ἐθέλῃ τις.
εἶδον δ' ἄλλον, ὃς ᾗ γαστρὶ χαριζόμενος
χρήματα μὲν διέτριψεν, ἔφη δ' "ὑπάγω φρένα τέρψας·"
πτωχεύει δὲ φίλους πάντας, ὅπου τιν' ἴδῃ.

Ἐλπὶς ἐν ἀνθρώποις μούνη θεὸς ἐσθλὴ ἔνεστιν
ἄλλοι δ' Οὐλυμπόνδ' ἐκπρολιπόντες ἔβαν·
ᾤχετο μὲν Πίστις, μεγάλη θεὸς, ᾤχετο δ' ἀνδρῶν
Σωφροσύνη· Χάριτές τ', ὦ φίλε, γῆν ἔλιπον·
ὅρκοι δ' οὐκέτι πιστοὶ ἐν ἀνθρώποισι δίκαιοι,
οὐδὲ θεοὺς οὐδεὶς ἅζεται ἀθανάτους.
εὐσεβέων δ' ἀνδρῶν γένος ἔφθιται, οὐδὲ θέμιστας
οὐκέτι γιγνώσκουσ' οὐδὲ μὲν εὐσεβίας.

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ἀλλ' ὅφρα τις ζώει καὶ ὁρᾷ φάος ἠελίοιο,
εὐσεβέων περὶ θεοὺς, Ἐλπίδα προσμενέτω,
εὐχόμενός τε θεοῖσι καὶ ἀγλαὰ μηρία καίων
Ἐλπίδι τε πρώτῃ καὶ πυμάτῃ θυέτω.
φραζέσθω δ' ἀδίκων ἀνδρῶν σκόλιον λόγον αἰεὶ,
οἳ θεῶν ἀθανάτων οὐδὲν ὀπιζόμενοι
αἰὲν ἐπ' ἀλλοτρίοις κτεάνοις ἐπέχουσι νόημα,
ἐσθλὰ κακοῖς ἔργοις σύμβολα θηκάμενοι.

SIMONIDES OF CEOS.

ELEGY.

Οὐδὲν ἐν ἀνθρώποισι μένει χρῆμ' ἔμπεδον αἰεί.
ἓν δὲ τὸ κάλλιστον Χῖος ἔειπεν ἀνήρ·
οἵη περ φύλλων γενεὴ τοιήδε καὶ ἀνδρῶν.
παῦροι μὴν θνητῶν οὔασι δεξάμενοι
στέρνοις ἐγκατέθεντο· πάρεστι γὰρ ἐλπὶς ἑκάστῳ,
ἀνδρῶν ἥ τε νέων στήθεσιν ἐμφύεται.
θνητῶν δ' ὅφρα τις ἄνθος ἔχῃ πολυήρατον ἥβης,
κοῦφον ἔχων θυμὸν πόλλ' ἀτέλεστα νοεῖ.
οὔτε γὰρ ἐλπίδ' ἔχει γηρασέμεν οὔτε θανεῖσθαι,
οὐδ' ὑγιὴς ὅταν ᾖ φροντίδ' ἔχει καμάτου.
νήπιοι, οἷς ταύτῃ κεῖται νόος, οὐδὲ ἴσασιν,
ὡς χρόνος ἔσθ' ἥβης καὶ βιότου ὀλίγος
θνητοῖς· ἀλλὰ σὺ ταῦτα μαθὼν βιότου ποτὶ τέρμα
ψυχῇ τῶν ἀγαθῶν τλῆθι χαριζόμενος.

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ΕΠΙΤΥΜΒΙΑ.

I.

Ἀκμᾶς ἑστακυῖαν ἐπὶ ξυροῦ Ἑλλάδα πᾶσαν
ταῖς αὐτῶν ψυχαῖς κείμεθα ῥυσάμενοι
δουλοσύνας· Πέρσαις δὲ περὶ φρεσὶ πήματα πάντα
ἤψαμεν, ἀργαλέης μνάματα ναυμαχίης.
ὀστέα δ' ἄμμιν ἔχει Σαλαμίς· πατρὶς δὲ Κόρινθος
ἀντ' εὐεργεσίης μνῆμ' ἐπέθηκε τόδε.

II.

Ἠερίη Γεράνεια, κακὸν λέπας, ὤφελεν Ἴστρον
τῆλε, καὶ ἐκ Σκυθέων μακρὸν ὁρᾶν Τάναϊν,
μηδὲ πέλας ναίειν Σκειρωνικὸν οἶδμα θαλάσσης,
ἄγκεα νειφομένας ἀμφὶ Μεθουριάδος.
νῦν δ' ὁ μὲν ἐν πόντῳ κρυερὸς νέκυς· οἱ δὲ βαρεῖαν
ναυτιλίην κενεοὶ τῆδε βοῶσι τάφοι.

III.

Σῶμα μὲν ἀλλοδαπὴ κεύθει κόνις, ἐν δέ σε πόντῳ,
Κλείσθενες, Εὐξείνῳ Μοῖρ' ἔκιχεν θανάτου
πλαζόμενον· γλυκεροῦ δὲ μελίφρονος οἰκαδε νόστου
ἤμπλακες, οὐδ' ἵκευ Χῖον ἐς ἀμφιρύτην.

ΑΝΑΘΗΜΑΤΙΚΑ.

Ἐξ οὗ τ' Εὐρώπην Ἀσίας δίχα πόντος ἔνειμεν,
καὶ πόλιας θνητῶν θοῦρος Ἄρης ἐφέπει,
οὐδενί πω κάλλιον ἐπιχθονίων γένετ' ἀνδρῶν
ἔργον ἐν ἠπείρῳ καὶ κατὰ πόντον ὁμοῦ.

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οἵδε γὰρ ἐν γαίῃ Μήδων πολλοὺς ὀλέσαντες
Φοινίκων ἕκατον ναῦς ἕλον ἐν πελάγει
ἀνδρῶν πληθούσας· μέγα δ' ἔστενεν Ἀσὶς ὑπ' αὐτῶν
πληγεῖσ' ἀμφοτέραις χερσὶ κράτει πολέμου.

ERINNA.

I.

Στᾶλαι καὶ Σειρῆνες ἐμαὶ καὶ πένθιμε κρωσσὲ,
ὅστις ἔχεις Ἀΐδα τὰν ὀλίγαν σποδίαν,
τοῖς ἐμὸν ἐρχομένοισι παρ' ἠρίον εἴπατε χαίρειν,
αἴτ' ἀστοὶ τελέθωντ', αἴθ' ἑτεροπτόλιες·
χὤτι με νύμφαν εὖσαν ἔχει τάφος, εἴπατε καὶ τό.
χὤτι πατήρ μ' ἐκάλει Βαυκίδα, χὤτι γένος
Τηνία, ὡς εἰδῶντι· καὶ ὅττι μοι ἁ συνεταιρὶς
Ἥριννᾶ ἐν τύμβῳ γράμμ' ἐχάραξε τόδε.

II.

Νύμφας Βαυκίδος ἐμμί· πολυκλαύταν δὲ παρέρπων
στάλαν, τῷ κατὰ γᾶς τοῦτο λέγοις Ἀΐδᾳ·
"Βάσκανος ἐσσ', Ἀΐδα·" τὰ δέ τοι καλὰ σάμαθ' ὁρῶντι
ὠμοτάταν Βαυκοῦς ἀγγελέοντι τύχαν,
ὡς τὰν παῖδ' Ὑμέναιος [ἐφ' αἷς ἀείδετο] πεύκαις
ταῖσδ' ἐπὶ καδεστὰς ἔφλεγε πυρκαϊᾶς,
καὶ σὺ μὲν, ὦ Ὑμέναιε, γάμων μολπαῖαν ἀοιδὰν
ἐς θρήνων γοερὸν φθέγμα μεθηρμόσαο.

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XENOPHANES.

I.

Νῦν γὰρ δὴ ζάπεδον καθαρὸν καὶ χεῖρες ἁπάντων
καὶ κύλικες· πλεκτοὺς δ' ἀμφιτιθεῖ στεφάνους,
ἄλλος δ' εὐῶδες μύρον ἐν φιάλῃ παρατείνει·
κρατὴρ δ' ἕστηκεν μεστὸς εὐφροσύνης.
ἄλλῳ δ' οἶνος ἕτοιμος ὃς οὔποτε φησὶ προδώσειν,
μείλιχος ἐν κεράμοις, ἄνθεος ὀσδόμενος·
ἐν δὲ μέσοις ἁγνὴν ὐδμὴν λιβανωτὸς ἵησι·
ψυχρὸν δ' ἐστὶν ὕδωρ καὶ γλυκὺ καὶ καθαρόν.
πάρκεινται δ' ἄρτοι ξανθοὶ γεραρή τε τράπεζα
τυροῦ καὶ μέλιτος πίονος ἀχθομένη.
βῶμος δ' ἄνθεσιν ἀν τὸ μέσον πάντη πεπύκασται,
μολπὴ δ' ἀμφὶς ἔχει δώματα καὶ θαλίη.
χρὴ δὲ πρῶτον μὲν θεὸν ὑμνεῖν εὔφρονας ἄνδρας
εὐφήμοις μύθοις καὶ καθαροῖσι νόοις,
σπείσαντάς τε καὶ εὐξαμένους τὰ δίκαια δύνασθαι
πρήσσειν. ταῦτα γὰρ ὧν ἐστι προχειρότερον,
οὐχ ὕβρις· πίνειν δ' ὁπόσον κεν ἔχων ἀφίκοιο
οἶκαδ' ἄνευ προπόλου, μὴ πάνυ γηραλέος.
ἀνδρῶν δ' αἰνεῖν τοῦτον ὃς ἐσθλὰ πιὼν ἀναφαίνει
ὡς ἡ μνημοσύνη, καὶ τὸν ὃς ἀμφ' ἀρετῆς·
οὔτι μάχας διέπειν Τιτήνων οὐδὲ Γιγάντων
οὐδέ τε Κενταύρων, πλάσματα τῶν προτέρων,
ἢ στασίας σφεδάνας· τοῖς οὐδὲν χρῆστον ἔνεστι·
θεῶν δὲ προμηθείην αἰὲν ἔχειν ἀγαθήν.

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II.

Ἀλλ' εἰ μὲν ταχυτῆτι ποδῶν νίκην τις ἄροιτο
ἢ πενταθλεύων, ἔνθα Διὸς τέμενος
παρ Πίσαο ῥοῇς ἐν Ὀλυμπίῃ, εἴτε παλαίων,
ἢ καὶ πυκτοσύνην ἀλγινόεσσαν ἔχων,
εἴτε τὸ δεινὸν ἄεθλον, ὃ παγκράτιον καλέουσιν,
ἀστοῖσίν κ' εἴη κυδρότερος προσορᾶν,
καί κε προεδρίην φανερὴν ἐν ἀγῶσιν ἄροιτο,
καί κεν σῖτ' εἴη δημοσίων κτεάνων
ἐκ πολέως καὶ δῶρον, ὅ οἱ κειμήλιον εἴη·
εἴτε καὶ ἱπποισιν, ταῦτά χ' ἅπαντα λάχοι,
οὐκ ἐὼν ἄξιος, ὥσπερ ἐγώ· ῥώμης γὰρ ἀμείνων
ἀνδρῶν ἠδ' ἵππων ἡμετέρη σοφίη·
ἀλλ' εἰκῆ μάλα τοῦτο νομίζεται· οὐδὲ δίκαιον
προκρίνειν ῥώμην τῆς ἀγαθῆς σοφίης.
οὔτε γὰρ εἰ πύκτης ἀγαθὸς λαοῖσι μετείη,
οὔτ' εἰ πενταθλεῖν, οὔτε παλαισμοσύνην,
οὐδὲ μὲν εἰ ταχυτῆτι ποδῶν, τό περ ἐστὶ πρότιμον
ῥώμης ὅσσ' ἀνδρῶν ἔργ' ἐν ἀγῶνι πέλει,
τοὔνεκεν ἂν δὴ μᾶλλον ἐν εὐνομίῃ πόλις εἴη·
σμικρὸν δ' ἄν τι πόλει χάρμα γένοιτ' ἐπὶ τῷ,
εἴ τις ἀεθλεύων νικῷ Πίσαο παρ' ὄχθας·
οὐ γὰρ πιαίνει ταῦτα μυχοὺς πόλεως.

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ION.

I.

.... .Θυρσοφόροις μέγα πρεσβεύων Διόνυσος·
αὕτη γὰρ πρόφασις παντοδαπῶν λογίων
ἔν τε Πανελλήνων ἀγοραῖς θαλίαις τε ἀνάκτων,
ἐξ οὗ βοτρυόεσσ' οἰνὰς ὑποχθόνιον
πτόρθον ἀνασχομένη θαλερῷ ἐπτύξατο πήχει
αἰθέρος· ὀφθαλμῶν δ' ἐξέθορον πυκινοὶ
παῖδες φωνήεντες, ὅταν πέσῃ ἄλλος ἐπ' ἄλλῳ,
πρὶν δὲ σιωπῶσιν· παυσάμενοι δὲ βοῆς
νέκταρ ἀμέλγονται μόνον ὄλβιον ἀνθρώποισιν,
ξυνὸν τοῦ χαίρειν φάρμακον αὐτοφυές·
τοῦ θαλίαι φίλα τέκνα φιλοφροσύναί τε χοροί τε·
τῶν δ' ἀγαθῶν βασιλεὺς οἶνος ἔδειξε φύσιν·
τῷ σὺ, πατὲρ Διόνυσε, φιλοστεφάνοισιν ἀρέσκων
ἀνδράσιν, εὐθύμων συμποσίων πρύτανι,
χαῖρε· δίδου δ' αἰῶνα, καλῶν ἐπιήρανε ἔργων,
πίνειν καὶ παίζειν καὶ τὰ δίκαια φρονεῖν.

II.

Χαιρέτω ἡμέτερος βασιλεὺς σωτήρ τε πατήρ τε,
ἡμῖν δὲ κρητῆρ' οἰνοχόοι θέραπες
κιρνάντων προχύταισιν ἐν ἀργυρέοις· ὁ δὲ χρυσὸς
οἶνον ἔχων χειροῖν νιζέτω εἰς ἔδαφος·
σπένδοντες δ' ἀγνῶς Ἡρακλέῖ τ' Ἀλκμήνῃ τε
Προκλεῖ Περσείδαις τ' ἐκ Διὸς ἀρχόμενοι
πίνωμεν, παίζωμεν, ἴτω διὰ νυκτὸς ἀοιδὴ,
ὀρχείσθω τις· ἑκὼν δ' ἄρχε φιλοφροσύνης.

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CRITIAS.

I.

Κότταβος ἐκ Σικελῆς ἐστὶ χθονὸς, ἐκπρεπὲς ἔργον,
ὃν σκοπὸν ἐς λατάγων τόξα καθιστάμεθα·
εἶτα δ' ὄχος Σικελὸς, κάλλει δαπάνῃ τε κράτιστος
* * * * *
Θεσσαλικὸς δὲ θρόνος, γυίων τρυφερωτάτη ἕδρα·
εὐναίου δὲ λέχους ἔξοχα κάλλος ἔχει
Μίλητός τε Χίος τ' ἔναλος πόλις Οἰνοπίωνος·
Τυρσήνη δὲ κρατεῖ χρυσότυπος φιάλη,
καὶ πᾶς χαλκὸς, ὅτις κοσμεῖ δόμον ἔν τινι χρείᾳ·
Φοίνικες δ' εὗρον γράμματα λεξίλογα·
Θήβη δ' ἁρματόεντα δίφρον συνεπήξατο πρώτη·
φορτηγοὺς δ' ἀκάτους Κᾶρες, ἁλὸς ταμίαι·
τὸν δὲ τροχοῦ γαίης τε καμίνου τ' ἔκγονον εὗρεν,
κλεινότατον κέραμον, χρήσιμον οἰκονόμον,
ἢ τὸ καλὸν Μαραθῶνι καταστήσασα τρόπαιον.

II.

Καὶ τόδ' ἔθος Σπάρτῃ μελέτημά τε κείμενόν ἐστιν
πίνειν τὴν αὐτὴν οἰνοφόρον κύλικα,
μηδ' ἀποδωρεῖσθαι προπόσεις ὀνομαστὶ λέγοντα,
μηδ' ἐπὶ δεξιτερὰν χεῖρα κύκλῳ θιάσου
ἄγγεα * * * *
* Λυδὴ χεὶρ εὗρ' Ἀσιατογενὴς,

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καὶ προπόσεις ὀρέγειν ἐπιδέξια, καὶ προκαλεῖσθαι
ἐξονομακλήδην, ᾧ προπιεῖν ἐθέλει·
εἶτ' ἀπὸ τοιούτων ποσέων γλώσσας τε λύουσιν
εἰς αἰσχροὺς μύθους, σῶμά τ' ἀμαυρότερον
τεύχουσιν· πρὸς δ' ὄμματ' ἀχλὺς ἀμβλωπὸς ἐφίζει·
λῆστις δ' ἐκτήκει μνημοσύνην πραπίδων·
νοῦς δὲ παρέσφαλται· δμῶες δ' ἀκόλαστον ἔχουσιν
ἦθος· ἐπεισπίπτει δ' οἰκοτριβὴς δαπάνη·
οἱ Λακεδαιμονίων δὲ κόροι πίνουσι τοσοῦτον
ὥστε φρέν' εἰς ἱλαρὰν ἐλπίδα πάντ' ἀνάγειν,
εἴς τε φιλοφροσύνην γλῶσσαν μέτριόν τε γέλωτα·
τοιαύτη δὲ πόσις σώματί τ' ὠφέλιμος
γνώμῃ τε κτήσει τε· * * *
πρός θ' ὕπνον ἥρμοσται, τὸν καμάτων λιμένα,
πρὸς τὴν τερπνοτάτην τε θεῶν θνητοῖς Ὑγίειαν,
καὶ τὴν Εὐσεβίης γείτονα Σωφροσύνην.
* * * * *
αἱ γὰρ ὑπὲρ τὸ μέτρον κυλίκων προπόσεις παραχρῆμα
τέρψασαι λυποῦσ' εἰς τὸν ἅπαντα χρόνον·
ἡ Λακεδαιμονίων δὲ δίαιθ' ὁμαλῶς διακεῖται,
ἔσθειν καὶ πίνειν σύμμετρα πρὸς τὸ φρονεῖν
καὶ τὸ πονεῖν εἶναι δυνατούς· οὐκ ἔστ' ἀπότακτος
ἡμέρα οἰνῶσαι σῶμ' ἀμέτροισι πότοις.

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PLATO.

I.

Ναυηγόν με δέδορκας, ὃν ἡ κτείνασα θάλαττα
γυμνῶσαι πυμάτου φάρεος ἠδέσατο.
ἄνθρωπος παλάμῃσιν ἀταρβήτοις μ' ἀπέδυσε,
τόσσον ἄγος τόσσου κέρδεος ἀράμενος.
κεῖνο μὲν ἐνδύσαιτο, καὶ εἰς Ἀΐδαο φέροιτο,
καί μιν ἴδοι Μίνως τοὐμὸν ἔχοντα ῥάκος.

II.

Τὸν Βρομίου Σάτυρον τεχνήσατο δαιδαλέη χειρ
κωφῷ θεσπεσίως πνεῦμα βαλοῦσα λίθῳ.
εἰμὶ δὲ ταῖς Νύμφαισιν ὁμέψιος· ἀντὶ δὲ τοῦ πρὶν
πορφυρέου μέθυος, λαρὸν ὕδωρ προχέω.
εὔκηλον δ' ἴθυνε φέρων πόδα, μὴ τάχα κοῦρον
κινήσῃς ἁπαλῷ κώματι θελγόμενον.

III.

Σιγάτω λάσιον δρυάδων λέπας οἵ τ' ἀπὸ πέτρας
κρουνοὶ καὶ βληχὴ πουλυμιγὴς τοκάδων,
αὐτὸς ἐπεὶ σύριγγι μελίσδεται εὐκελάδῳ Πὰν
ὑγρὸν ἰεὶς ζευκτῶν χεῖλος ὑπὲρ καλάμων·
αἱ δὲ πέριξ θαλεροῖσι χορὸν ποσὶν ἐστήσαντο
Ὑδριάδες Νύμφαι, Νύμφαι Ἀμαδρυάδες.

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HERMESIANAX.

ΛΕΟΝΤΙΟΝ.

βιβλίον γ'.

Οἴην μὲν φίλος υἱὸς ἀνήγαγεν Οἰάγροιο
Ἀγριόπην, Θρῇσσαν στειλάμενος κιθάρην,
Ἀιδόθεν· ἔπλευσεν δὲ κακὸν καὶ ἀπεχθέα χῶρον,
ἔνθα Χάρων κυανὴν ἕλκεται εἰς ἄκατον
ψυχὰς οἰχομένων· λίμνη δ' ἐπὶ μακρὸν ἀϋτεῖ
ῥεῦμα διὲκ μεγάλων συρομένη δονάκων.
ἀλλ' ἔτλη παρὰ κῦμα μονόζωστος κιθαρίζων
Ὀρφεὺς, παντοίους δ' ἐξεπάεισε θεούς,
Κωκυτόν τ' ἀθέμιστον ὑπ' ὀφρύσι μειδήσαντα
εἶδε, καὶ αἰνοτάτου βλέμμ' ὑπέμεινε κυνός,
ἐν πυρὶ μὲν φωνὴν τεθοωμένου, ἐν πυρὶ δ' ὄμμα
σκληρὸν, τριστοίχοις δεῖμα φέρων κεφαλαῖς·
ἔνθεν ἀοιδιάων μεγάλους ἀνέπεισεν ἄνακτας
Ἀγριόπην μαλακοῦ πνεῦμα λαβεῖν βιότου.

Οὐ μὴν οὐδ' υἱὸς Μήνης ἀγέραστον ἔθηκεν
Μουσαῖος, Χαρίτων ἥρανος, Ἀντιόπην,
ἥτε πολὺν μύστησιν Ἐλευσῖνος παρὰ πέζαν
εὐασμὸν κρυφίων ἐξεφόρει λογίων,
Ῥάριον ὀργειῶν δάπεδον διαποιπνύουσα
Δήμητρος· γνωστὴ δ' ἐστὶ καὶ εἰν Ἀΐδῃ.

Φημὶ δὲ καὶ πατρῷον ἀποπρολιπόντα μέλαθρον
Ἡσίοδον, πάσης ἥρανον ἱστορίης,

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II.

Ἀλλ' εἰ μὲν ταχυτῆτι ποδῶν νίκην τις ἄροιτο
ἢ πενταθλεύων, ἔνθα Διὸς τέμενος
παρ Πίσαο ῥοῆς ἐν Ὀλυμπίῃ, εἴτε παλαίων,
ἢ καὶ πυκτοσύνην ἀλγινόεσσαν ἔχων,
εἴτε τὸ δεινὸν ἄεθλον, ὃ παγκράτιον καλέουσιν,
ἀστοῖσίν κ' εἴη κυδρότερος προσορᾶν,
καί κε προεδρίην φανερὴν ἐν ἀγῶσιν ἄροιτο,
καί κεν σῖτ' εἴη δημοσίων κτεάνων
ἐκ πολέως καὶ δῶρον, ὅ οἱ κειμήλιον εἴη·
εἴτε καὶ ἱπποισιν, ταῦτά χ' ἅπαντα λάχοι,
οὐκ ἐὼν ἄξιος, ὥσπερ ἐγώ· ῥώμης γὰρ ἀμείνων
ἀνδρῶν ἠδ' ἵππων ἡμετέρη σοφίη·
ἀλλ' εἰκῆ μάλα τοῦτο νομίζεται· οὐδὲ δίκαιον
προκρίνειν ῥώμην τῆς ἀγαθῆς σοφίης.
οὔτε γὰρ εἰ πύκτης ἀγαθὸς λαοῖσι μετείη,
οὔτ' εἰ πενταθλεῖν, οὔτε παλαισμοσύνην,
οὐδὲ μὲν εἰ ταχυτῆτι ποδῶν, τό περ ἐστὶ πρότιμον
ῥώμης ὅσσ' ἀνδρῶν ἔργ' ἐν ἀγῶνι πέλει,
τοὔνεκεν ἂν δὴ μᾶλλον ἐν εὐνομίῃ πόλις εἴη·
σμικρὸν δ' ἄν τι πόλει χάρμα γένοιτ' ἐπὶ τῷ,
εἴ τις ἀεθλεύων νικῷ Πίσαο παρ' ὄχθας·
οὐ γὰρ πιαίνει ταῦτα μυχοὺς πόλεως.

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ION.

I.

.... .Θυρσοφόροις μέγα πρεσβεύων Διόνυσος·
αὕτη γὰρ πρόφασις παντοδαπῶν λογίων
ἔν τε Πανελλήνων ἀγοραῖς θαλίαις τε ἀνάκτων,
ἐξ οὗ βοτρυόεσσ' οἰνὰς ὑποχθόνιον
πτόρθον ἀνασχομένη θαλερῷ ἐπτύξατο πήχει
αἰθέρος· ὀφθαλμῶν δ' ἐξέθορον πυκινοὶ
παῖδες φωνήεντες, ὅταν πέσῃ ἄλλος ἐπ' ἄλλῳ,
πρὶν δὲ σωπῶσιν· παυσάμενοι δὲ βοῆς
νέκταρ ἀμέλγονται μόνον ὄλβιον ἀνθρώποισιν,
ξυνὸν τοῦ χαίρειν φάρμακον αὐτοφυές·
τοῦ θαλίαι φίλα τέκνα φιλοφροσύναί τε χοροί τε·
τῶν δ' ἀγαθῶν βασιλεὺς οἶνος ἔδειξε φύσιν·
τῷ σὺ, πατὴρ Διόνυσε, φιλοστεφάνοισιν ἀρέσκων
ἀνδράσιν, εὐθύμων συμποσίων πρύτανι,
χαῖρε· δίδου δ' αἰῶνα, καλῶν ἐπιήρανε ἔργων,
πίνειν καὶ παίζειν καὶ τὰ δίκαια φρονεῖν.

II.

Χαιρέτω ἡμέτερος βασιλεὺς σωτήρ τε πατήρ τε,
ἡμῖν δὲ κρητῆρ' οἰνοχόοι θέραπες
κιρνάντων προχύτοισιν ἐν ἀργυρέοις· ὁ δὲ χρυσὸς
οἶνον ἔχων χειροῖν νιζέτω εἰς ἔδαφος·
σπένδοντες δ' ἀγνῶς Ἡρακλεῖ τ' Ἀλκμήνῃ τε
Προκλεῖ Περσείδαις τ' ἐκ Διὸς ἀρχόμενοι
πίνωμεν, παίζωμεν, ἴτω διὰ νυκτὸς ἀοιδή,
ὀρχείσθω τις· ἐκὼν δ' ἄρχε φιλοφροσύνης.

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CRITIAS.

I.

Κότταβος ἐκ Σικελῆς ἐστὶ χθονὸς, ἐκπρεπὲς ἔργον,
ὃν σκοπὸν ἐς λατάγων τόξα καθιστάμεθα·
εἶτα δ' ὄχος Σικελὸς, κάλλει δαπάνῃ τε κράτιστος
* * * * *
Θεσσαλικὸς δὲ θρόνος, γυίων τρυφερωτάτη ἕδρα·
εὐναίου δὲ λέχους ἔξοχα κάλλος ἔχει
Μίλητός τε Χίος τ' ἔναλος πόλις Οἰνοπίωνος·
Τυρσήνη δὲ κρατεῖ χρυσότυπος φιάλη,
καὶ πᾶς χαλκὸς, ὅτις κοσμεῖ δόμον ἔν τινι χρείᾳ·
Φοίνικες δ' εὗρον γράμματα λεξίλογα·
Θήβη δ' ἁρματόεντα δίφρον συνεπήξατο πρώτη·
φορτηγοὺς δ' ἀκάτους Κᾶρες, ἁλὸς ταμίαι·
τὸν δὲ τροχοῦ γαίης τε καμίνου τ' ἔκγονον εὗρεν,
κλεινότατον κέραμον, χρήσιμον οἰκονόμον,
ἡ τὸ καλὸν Μαραθῶνι καταστήσασα τρόπαιον.

II.

Καὶ τόδ' ἔθος Σπάρτῃ μελέτημά τε κείμενόν ἐστιν
πίνειν τὴν αὐτὴν οἰνοφόρον κύλικα,
μηδ' ἀποδωρεῖσθαι προπόσεις ὀνομαστὶ λέγοντα,
μηδ' ἐπὶ δεξιτερὰν χεῖρα κύκλῳ θιάσου
ἄγγεα * * * *
* Λυδὴ χεὶρ εὗρ' Ἀσιατογενὴς,

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καὶ προπόσεις ὀρέγειν ἐπιδέξια, καὶ προκαλεῖσθαι
ἐξονομακλήδην, ᾧ προπιεῖν ἐθέλει·
εἶτ' ἀπὸ τοιούτων ποσέων γλώσσας τε λύουσιν
εἰς αἰσχροὺς μύθους, σῶμά τ' ἀμαυρότερον
τεύχουσιν· πρὸς δ' ὄμματ' ἀχλὺς ἀμβλωπὸς ἐφίζει·
λῆστις δ' ἐκτήκει μνημοσύνην πραπίδων·
νοῦς δὲ παρέσφαλται· δμῶες δ' ἀκόλαστον ἔχουσιν
ἦθος· ἐπεισπίπτει δ' οἰκοτριβὴς δαπάνη·
οἱ Λακεδαιμονίων δὲ κόροι πίνουσι τοσοῦτον
ὥστε φρέν' εἰς ἱλαρὰν ἐλπίδα πάντ' ἀνάγειν,
εἴς τε φιλοφροσύνην γλῶσσαν μέτριόν τε γέλωτα·
τοιαύτη δὲ πόσις σώματί τ' ὠφέλιμος
γνώμῃ τε κτήσει τε· * * *
πρός θ' ὕπνον ἥρμοσται, τὸν καμάτων λιμένα,
πρὸς τὴν τερπνοτάτην τε θεῶν θνητοῖς Ὑγίειαν,
καὶ τὴν Εὐσεβίης γείτονα Σωφροσύνην.
* * * * *
αἱ γὰρ ὑπὲρ τὸ μέτρον κυλίκων προπόσεις παραχρῆμα
τέρψασαι λυποῦσ' εἰς τὸν ἅπαντα χρόνον·
ἡ Λακεδαιμονίων δὲ δίαιθ' ὁμαλῶς διακεῖται,
ἔσθειν καὶ πίνειν σύμμετρα πρὸς τὸ φρονεῖν
καὶ τὸ πονεῖν εἶναι δυνατούς· οὐκ ἔστ' ἀπότακτος
ἡμέρα οἰνῶσαι σῶμ' ἀμέτροισι πότοις.

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PLATO.

I.

Ναυηγόν με δέδορκας, ὃν ἡ κτείνασα θάλαττα
γυμνῶσαι πυμάτου φάρεος ἠδέσατο.
ἄνθρωπος παλάμῃσιν ἀταρβήτοις μ᾽ ἀπέδυσε,
τόσσον ἄγος τόσσου κέρδεος ἀράμενος.
κεῖνο μὲν ἐνδύσαιτο, καὶ εἰς Ἀΐδαο φέροιτο,
καί μιν ἴδοι Μίνως τοὐμὸν ἔχοντα ῥάκος.

II.

Τὸν Βρομίου Σάτυρον τεχνήσατο δαιδαλέη χεὶρ
κωφῷ θεσπεσίως πνεῦμα βαλοῦσα λίθῳ.
εἰμὶ δὲ ταῖς Νύμφαισιν ὀμέψιος· ἀντὶ δὲ τοῦ πρὶν
πορφυρέου μέθυος, λαρὸν ὕδωρ προχέω.
εὔκηλον δ᾽ ἴθυνε φέρων πόδα, μὴ τάχα κοῦρον
κινήσῃς ἁπαλῷ κώματι θελγόμενον.

III.

Σιγάτω λάσιον δρυάδων λέπας οἵ τ᾽ ἀπὸ πέτρας
κρουνοὶ καὶ βληχὴ πουλυμιγὴς τοκάδων,
αὐτὸς ἐπεὶ σύριγγι μελίσδεται εὐκελάδῳ Πὰν
ὑγρὸν ἐὶς ζευκτῶν χεῖλος ὑπὲρ καλάμων·
αἱ δὲ πέριξ θαλεροῖσι χορὸν ποσὶν ἐστήσαντο
Ὑδριάδες Νύμφαι, Νύμφαι Ἀμαδρυάδες.

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HERMESIANAX.

ΛΕΟΝΤΙΟΝ.

βιβλίον γ'.

Οἶην μὲν φίλος υἱὸς ἀνήγαγεν Οἰάγροιο
Ἀγριόπην, Θρῇσσαν στειλάμενος κιθάρην,
Ἀιδόθεν· ἔπλευσεν δὲ κακὸν καὶ ἀπεχθέα χῶρον,
ἔνθα Χάρων κυανὴν ἕλκεται εἰς ἄκατον
ψυχὰς οἰχομένων· λίμνη δ' ἐπὶ μακρὸν ἀϋτεῖ
ῥεῦμα διὲκ μεγάλων συρομένη δονάκων.
ἀλλ' ἔτλη παρὰ κῦμα μονόζωστος κιθαρίζων
Ὀρφεὺς, παντοίους δ' ἐξεπάεισε θεούς,
Κωκυτόν τ' ἀθέμιστον ὑπ' ὀφρύσι μειδήσαντα
εἶδε, καὶ αἰνοτάτου βλέμμ' ὑπέμεινε κυνός,
ἐν πυρὶ μὲν φωνὴν τεθωμένου, ἐν πυρὶ δ' ὄμμα
σκληρὸν, τριστοίχοις δεῖμα φέρων κεφαλαῖς·
ἔνθεν ἀοιδιάων μεγάλους ἀνέπεισεν ἄνακτας
Ἀγριόπην μαλακοῦ πνεῦμα λαβεῖν βιότου.

Οὐ μὴν οὐδ' υἱὸς Μήνης ἀγέραστον ἔθηκεν
Μουσαῖος, Χαρίτων ἥρανος, Ἀντιόπην,
ἥτε πολὺν μύστῃσιν Ἐλευσῖνος παρὰ πέζαν
εὐασμὸν κρυφίων ἐξεφόρει λογίων,
Ῥάριον ὀργειὼν δάπεδον διαποιπνύουσα
Δήμητρος· γνωστὴ δ' ἐστὶ καὶ εἰν Ἀΐδῃ.

Φημὶ δὲ καὶ πατρῷον ἀποπρολιπόντα μέλαθρον
Ἡσίοδον, πάσης ἥρανον ἱστορίης,

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Ἀσκραίων ἐσικέσθαι ἐκόνθ' Ἑλικωνίδα κώμην·
ἔνθεν ὄγ' Ἡοίην μνώμενος Ἀσκραϊκὴν
πόλλ' ἔπαθεν, πάσας δὲ λόγων ἀνεγράψατο βίβλους,
ὕμνων ἐκ πρώτης παιδὸς ἀπαρχόμενος.

Αὐτὸς δ' οὗτος ἀοιδὸς ὃν ἐκ Διὸς αἶσα φυλάσσει,
ᾔδει τὸν πάντων δαίμονα μουσοπόλων,
λεπτὴν δ' αἷς Ἰθάκην ἐνετείνετο θεῖος Ὅμηρος
ᾠδῆσιν πινυτῆς εἵνεκα Πηνελόπης,
ἣν δία πολλὰ παθὼν ὀλιγὴν ἐσενάσσατο νῆσον
πολλὸν ἀπ' εὐρείης λειπόμενος πατρίδος·
ἔκλεε δ' Ἰκαρίου τε γένος καὶ δῆμον Ἀμύκλου
καὶ Σπάρτην ἰδίων ἀπτόμενος παθέων.

Μίμνερμος δὲ, τὸν ἡδὺν ὃς εὕρετο πολλὸν ἀνατλὰς
ἦχον καὶ μαλακοῦ πνεῦμ' ἀπὸ πενταμέτρου,
καίετο μὲν Ναννοῦς, πολίῳ δ' ἐπὶ πολλάκι λωτῷ
κημωθεὶς κώμους εἶχε συνεξανύων·
δήχθη δ' Ἑρμόβιον τὸν ἀεὶ βαρὺν ἡδὲ Φερεκλῆν
ἐχθρὸν μισήσας, οἳ ἀνέπεμψαν ἔπη.

Λυδῆς δ' Ἀντίμαχος Λυδηΐδος ἐκ μὲν ἔρωτι
πληγεὶς Πακτωλοῦ ῥεῦμ' ἐπέβη ποταμοῦ,
Σαρδιάνην δὲ θανοῦσαν ὑπὸ ξηρὴν θέτο γαῖαν
κλαίων, Αἰζάνιον δ' ἦλθεν ἀποπρολιπὼν
ἄκρην ἐς Κολοφῶνα· γόων δ' ἐνεπλήσατο βίβλους
ἱρὰς, ἐκ παντὸς παυόμενος καμάτου.

Λέσβιος Ἀλκαῖος δὲ πόσους ἀνεδείξατο κώμους,
Σαπφοῦς φορμίζων ἱμερόεντα πόθον,

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γιγνώσκεις· ὁ δ' ἀοιδὸς ἀηδόνος ἡράσαθ' ὕμνων,
Τήϊον ἀλγύνων ἄνδρα πολυφραδίῃ.
καὶ γὰρ τὴν ὁ μελιχρὸς ἐφωμίλησεν Ἀνακρέων
στελλομένην πολλαῖς ἄμμιγα Λεσβιάσιν·
φοίτα δ' ἄλλοτε μὲν λείπων Σάμον, ἄλλοτε δ' αὐτὴν
οἰνηρὴν οὔρει κεκλιμένην πατρίδα,
Λέσβον ἐς εὔοινον· τὸ δὲ Μύσιον εἴσιδε Λεκτὸν
πολλάκις Αἰολικοῦ κύματος ἀντιπέρας.

Ἀτθὶς δ' οἷα μέλισσα πολυπρήωνα Κόλωνον
λείπουσ' ἐν τραγικαῖς ἥδε χοροστασίαις
Βάκχον καὶ τὸν ἔρωτ' ἐγέραιρε Θεωρίδος, οἶσθα.
* * * Ζεὺς ἔπορεν Σοφοκλεῖ.

Φημὶ δὲ κἀκεῖνον τὸν ἀεὶ πεφυλαγμένον ἄνδρα
καὶ πάντων μῖσος κτώμενον ἐξ ὀνύχων
πάσας ἀμφὶ γυναῖκας, ὑπὸ σκολιοῖο τυπέντα
τόξου, νυκτερινὰς οὐκ ἀποθέσθ' ὀδύνας,
ἀλλὰ Μακηδονίης πάσας κατενίσατο λαύρας
Αἰγειῶν, μεθέπεν δ' Ἀρχελέω ταμίην,
εἰσόκε σοὶ δαίμων, Εὐριπίδη, εὗρετ' ὄλεθρον
Ἀμφιβίου στυγνῶν ἀντιάσαντι κυνῶν.

Ἄνδρα δὲ τὸν Κυθέρηθεν, ὃν ἐθρέψαντο τιθῆναι
Βάκχου, τὸν λωτοῦ πιστότατον ταμίην,
Μούσαις παιδευθέντα Φιλόξενον, οἷα τιναχθεὶς
Ὀρτυγίην ταύτης ἦλθε διὰ πτόλιος,
γιγνώσκεις, αἴουσα μέγαν πόθον, ὃν Γαλατείης
αὐτοῖς μηλείοις θήκαθ' ὑπὸ προγόνοις.

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Οἶσθα δὲ καὶ τὸν ἀοιδὸν, ὃν Εὐρυπύλου πολιῆται
Κῷοι χάλκειον θῆκαν ὑπὸ πλατάνῳ,
Βαττίδα μολπάζοντα θοὴν, περὶ πάντα Φιλητᾶν
ῥήματα καὶ πᾶσαν ῥωόμενον λαλιήν.

Οὐδὲ μὲν οὐδ' ὅποσοι σκληρὸν βίον ἐκτίσσαντο
ἀνθρώπων, σκολιὴν μαιόμενοι σοφίην,
οὓς λεπτὴ περὶ πικρὰ λόγοις ἐσφίγξατο μῆτις,
καὶ δεινὴ μύθων κῦρος ἔχουσ' ἀρετὴ,
οὐδ' οἳ κεῖνον ἔρωτος ἀπετρέψαντο κυδοιμὸν
φαινομένου, δεινὸν δ' ἦλθον ὑφ' ἡνιόχον.

Οἵη μὲν Σάμιον μανίη κατέδησε Θεανοῦς
Πυθαγόρην, ἑλίκων κομψὰ γεωμετρίης
εὑρόμενον, καὶ κύκλον ὅσον περιβάλλεται αἰθὴρ
βαιῇ ἐνὶ σφαίρῃ πάντ' ἀπομασσόμενον.

Οἵῳ δ' ἐχλίηνεν, ὃν ἔξοχον ἔχρη Ἀπόλλων
ἀνθρώπων εἶναι Σωκράτη ἐν σοφίῃ,
Κύπρις μηνίουσα πυρὸς μένει· ἐκ δὲ βαθείης
ψυχῆς κουφοτέρας ἐξεπόνησ' ἀνίας,
οἰκί' ἐς Ἀσπασίης πωλεύμενος· οὐδέ τι τέκμαρ
εὗρε, λόγων πολλὰς εὑρόμενος διόδους.

Ἄνδρα Κυρηναῖον δ' εἴσω πόθος ἔσπασεν Ἰσθμοῦ
δεινὸς, ὅτ' ἀπιθάνης Λαΐδος ἠράσατο
ὀξὺς Ἀρίστιππος, πάσας δ' ἠνήνατο λέσχας
φεύγων, οὐδ' ἀνέμων ἐξεφόβησε βία.

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PHANOCLES.

Τὸν μὲν Βιστονίδες κακομήχανοι ἀμφιχυθεῖσαι
ἔκτανον, εὐήκη φάσγανα θηξάμεναι·
τοῦ δ' ἀπὸ μὲν κεφαλὴν χάλκῳ τάμον, αὐτίκα δ' αὐτὴν
εἰς ἅλα Θρηϊκίῃ ῥῖψαν ὁμοῦ χέλυϊ
ἦλῳ καρτύναται, ἵν' ἐμφορέοιντο θαλάσσῃ
ἄμφω ἅμα, γλαυκοῖς τεγγόμεναι ῥοθίοις.
Τὰς δ' ἱερῇ Λέσβῳ πολιὴ ἐπέκελσε θάλασσα·
ἠχὴ δ' ὡς λιγυρῆς πόντον ἔπεσχε λύρης,
νήσους τ' αἰγιαλούς θ' ἁλιμυρέας, ἔνθα λίγειαν
ἄνερες Ὀρφείην ἐκτέρισαν κεφαλήν·
ἐν δὲ χέλυν τύμβῳ λιγυρὴν θέσαν, ἣ καὶ ἀναύδους
πέτρας καὶ Φόρκου στυγνὸν ἔπειθεν ὕδωρ.
Ἐκ κείνου μολπή τε καὶ ἱμερτὴ κιθαριστὺς
νῆσον ἔχει, πάσεων δ' ἐστὶν ἀοιδοτάτη.
Θρῆκες δ' ὡς ἐδαήσαν Ἀρήϊοι ἔργα γυναικῶν
ἄγρια καὶ πάντας δεινὸν ἐσῆλθεν ἄχος,
ἃς ἀλόχους ἔστιζον, ἵν' ἐν χροὶ σήματ' ἔχουσαι
κυάνεα, στυγεροῦ μὴ λελάθοιντο φόνου.
ποιναὶ δ' Ὀρφῆϊ κταμένῳ στίζουσι γυναῖκας
εἰσέτι νῦν κείνης εἵνεκεν ἀμπλακίης.

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THEOCRITUS.

I.

Τὰ ῥόδα τὰ δροσόεντα, καὶ ἁ κατάπυκνος ἐκείνα
ἔρπυλλος κεῖται ταῖς Ἑλικωνιάσιν.
ταὶ δὲ μελάμφυλλοι δάφναι τὶν, πύθιε Παιάν,
Δελφὶς ἐπεὶ πέτρα τοῦτό τοι ἀγλαΐσεν.
βωμὸν δ' αἱμάξει κεραὸς τράγος οὗτος ὁ μάχλος,
τερμίνθου τρώγων ἔσχατον ἀκρεμόνα.

II.

Τήναν τὰν λαύραν, τόθι ταὶ δρύες, αἰπόλε, κάμψας
σύκινον εὑρήσεις ἀρτιγλυφὲς ξόανον,
τρισκελὲς, αὐτόφλοιον, ἀνούατον· * *
* * * * * *
ἔρκος δέ σφ' ἱερὸν περιδέδρομεν· ἀέναον δὲ
ῥεῖθρον ἀπὸ σπιλάδων πάντοσε τηλεθάει
δάφναις, καὶ μύρτοισι, καὶ εὐώδει κυπαρίσσῳ,
ἔνθα πέριξ κέχυται βοτρυόπαις ἕλικι
ἄμπελος· εἰαρινοὶ δὲ λιγυφθόγγοισιν ἀοιδαῖς
κόσσυφοι ἀχεῦσιν ποικιλότραυλα μέλη·
ξουθαὶ δ' ἀδονίδες μινυρίσμασιν ἀνταχεῦσι
μέλπουσαι στόμασιν τὰν μελίγαρυν ὄπα.
ἕζεο δὴ τηνεῖ, καὶ τῷ χαρίεντι Πριήπῳ
εὔχε' ἀποστέρξαι τοὺς Δάφνιδός με πόθους,

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κεὐθὺς ἐπιρρέξειν χίμαρον καλόν. ἢν δ' ἀνανεύσῃ,
τοῦδε τυχών, ἐθέλω τρισσὰ θύη τελέσαι·
ῥεξῶ γὰρ δαμάλαν, λάσιον τράγον, ἄρνα τὸν ἴσχω
σακίταν· αἶοι δ' εὐμενέως ὁ θεός.

III.

Δῆς, ποτὶ τᾶν Νυμφᾶν, διδύμοις αὐλοῖσιν ἀείσαι
ἀδύ τί μοι; κἠγὼν πακτίδ' ἀειράμενος
ἀρξεῦμαί τι κρέκειν· ὁ δὲ βουκόλος ἄμμιγα θελξεῖ
Δάφνες, κηροδέτῳ πνεύματι μελπόμενος.
ἐγγὺς δὲ στάντες λασιαύχενος ἄντρον ὄπισθεν,
Πᾶνα τὸν αἰγιβάταν ὀρφανίσωμες ὕπνου.

IV.

Ἄ δείλαιε τὺ Θύρσι, τί τοι πλέον, εἰ καταταξεῖς
δάκρυσι διγλήνους ὤπας ὀδυρόμενος;
οἴχεται ἁ χίμαρος, τὸ καλὸν τέκος, οἴχετ' ἐς ᾅδαν·
τραχὺς γὰρ χαλαῖς ἀμφεπίαξε λύκος.
αἱ δὲ κύνες κλαγγεῦντι· τί τοι πλέον, ἀνίκα τήνας
ὀστέον οὐδὲ τέφρα λείπεται οἰχομένας;

V.

Ἀστοῖς καὶ ξείνοισιν ἴσον νέμει ἄδε τράπεζα,
θεὶς ἀνελεῦ, ψήφου πρὸς λόγον ἐρχομένης·
ἄλλος τις πρόφασιν λεγέτω· τὰ δ' ὀθνεῖα Κάϊκος
χρήματα καὶ νυκτὸς βουλομένοις ἀριθμεῖ.

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CALLIMACHUS.

The Bath of Pallas.

I.

Ὅσσαι λωτροχόοι τᾶς Παλλάδος, ἔξιτε πᾶσαι,
ἔξιτε· τᾶν ἵππων ἄρτι φρυασσομενᾶν
τᾶν ἱερᾶν ἐσάκουσα, καὶ ἁ θεὸς εὔτυκος ἕρπει·
σοῦσθέ νυν, ὦ ξανθαὶ σοῦσθε Πελασγιάδες.
οὔ ποκ' Ἀθαναία μεγάλως ἀπενίψατο πάχεις,
πρὶν κόνιν ἱππειᾶν ἐξελάσαι λαγόνων·
οὐδ' ὅκα δὴ λύθρῳ πεπαλαγμένα πάντα φέροισα
τεύχεα τῶν ἀδίκων ἦνθ' ἀπὸ γηγενέων.
ἀλλὰ πολὺ πράτιστον ὑφ' ἅρματος αὐχένας ἵππων
λυσαμένα, παγαῖς ἔκλυσεν Ὠκεανῶ
ἱδρῶ καὶ ῥαθάμιγγας· ἐφοίβασεν δὲ παγέντα
πάντα χαλινοφάγων ἀφρὸν ἀπὸ στομάτων.
ὦ ἴτ' Ἀχαιϊάδες· καὶ μὴ μύρα, μηδ' ἀλαβάστρως,
(συρίγγων ἀΐω φθόγγον ὑπαξονίων)
μὴ μύρα λωτροχόοι τᾷ Παλλάδι μηδ' ἀλαβάστρως
(οὐ γὰρ Ἀθαναία χρίματα μικτὰ φιλεῖ)
οἴσετε, μηδὲ κάτοπτρον· ἀεὶ καλὸν ὄμμα τὸ τήνας.
οὐδ' ὅκα τὰν Ἰδᾳ Φρυξ ἐδίκαξεν ἔριν,
οὐδ' ἐς ὀρείχαλκον μεγάλα θεὸς, οὐδὲ Σιμοῦντος
ἔβλεψεν δίναν ἐς διαφαινομέναν.
οὐδ' Ἥρα· Κύπρις δὲ διανγέα χαλκὸν ἐλοῖσα
πολλάκι τὰν αὐτὰν δὶς μετέθηκε κόμαν.

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ἃ δὲ, δὶς ἑξήκοντα διαθρέξασα διαύλως,
οἷα παρ' Εὐρώτᾳ τοὶ Λακεδαιμόνιοι
ἀστέρες, ἐμπεράμως ἐτρίψατο, λειτὰ λαβοῖσα
χρίματα, τᾶς ἰδίας ἔκγονα φυταλιᾶς.
ὦ κῶραι, τὸ δ' ἔρευθος ἀνέδραμε, πρώϊον οἷαν
ἢ ῥόδον, ἢ σίβδας κόκκος ἔχει χροΐαν.
τῷ καὶ νῦν ἄρσεν τε κομίσσατε μῶνον ἔλαιον,
ᾧ Κάστωρ, ᾧ καὶ χρίεται Ἡρακλέης.
οἴσετε καὶ κτένα οἱ παγχρύσεον, ὡς ἀπὸ χαίταν
πέξηται, λιπαρὸν σμασαμένα πλόκαμον.
ἔξιθ', Ἀθαναία· πάρα τοι καταθύμιος Ἴλα,
παρθενικαὶ μεγάλων παῖδες Ἀκεστοριδᾶν.
ὦ θάνα, φέρεται δὲ καὶ ἁ Διομήδεος ἀσπὶς,
ὡς ἔθος Ἀργείων τοῦτο παλαιότερον
Εὐμήδης ἐδίδαξε, τεὶν κεχαρισμένος ἱρεύς·
ὅς ποτε, βουλευτὸν γνοὺς ἐπί οἱ θάνατον
δᾶμον ἑτοιμάζοντα, φυγᾷ τεὸν ἱρὸν ἄγαλμα
ᾤχετ' ἔχων, Κρεῖον δ' εἰς ὄρος ᾠκίσατο,
Κρεῖον ὄρος· σὲ δὲ, δαῖμον, ἀπορρώγεσσιν ἔθηκεν
ἐν πέτραις, αἷς νῦν οὔνομα Παλλατίδες.
ἔξιθ', Ἀθαναία περσέπτολι, χρυσεοπήληξ,
ἵππων καὶ σακέων ἀδομένα πατάγῳ.
σάμερον ὑδροφόροι μὴ βάπτετε (σάμερον, Ἄργος,
πίνετ' ἀπὸ κρανᾶν,) μηδ' ἀπὸ τῶ ποταμῶ·
σάμερον αἱ δῶλαι τὰς κάλπιδας ἢ 's Φυσάδειαν,
ἢ ἐς Ἀμυμώνην οἴσετε τὰν Δαναῶ.
καὶ γὰρ δὴ χρυσῷ τε καὶ ἄνθεσιν ὕδατα μίξας
ἦξει φορβαίων Ἴναχος ἐξ ὀρέων,

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τἀθάνᾳ τὸ λοετρὸν ἄγων καλόν· ἀλλὰ, Πελασγέ,
φράζεο μὴ οὐκ ἐθέλων τὰν βασίλειαν ἴδῃς.
ὅς κεν ἴδῃ γυμνὰν τὰν Παλλάδα τὰν πολιοῦχον,
τῶργος ἐσοψεῖται τοῦτο πανυστάτιον.
πότνι' Ἀθαναία, σὺ μὲν ἔξιθι· μέσφα δ' ἐγών τι
ταῖσδ' ἐρέω· μῦθος δ' οὐκ ἐμὸς, ἀλλ' ἑτέρων.
παῖδες, Ἀθαναία νύμφαν μίαν ἔν ποκα Θήβαις
πουλύ τι καὶ περὶ δὴ φίλατο τᾶν ἑτερᾶν,
ματέρα Τειρεσίαο, καὶ οὔπτοκα χωρὶς ἔγεντο·
ἀλλ' καὶ ἀρχαίων εὖτ' ἐπὶ Θεσπιεών,
ἦ 'πι Κορωνείας (ἵνα οἱ τεθυωμένον ἄλσος,
καὶ βωμοὶ ποταμῷ κεῖντ' ἐπὶ Κουραλίῳ·)
ἦ 'πι Κορωνείας, ἦ εἰς Ἀλιάρτον ἐλαύνοι
ἵππως, Βοιώτων ἔργα διερχομένα·
πολλάκις ἁ δαίμων νιν ἐὼ ἐπεβήσατο δίφρω
οὐδ' ὅαροι νυμφᾶν οὐδὲ χοροστασίαι
ἀδεῖαι τελέθεσκον, ὅτ' οὐχ ἁγεῖτο Χαρικλώ.
ἀλλ' ἔτι καὶ τήναν δάκρυα πόλλ' ἔμενεν,
καίπερ Ἀθαναίᾳ καταθύμιον ἔσσαν ἑταίραν.
δὴ τότε γαρ πέπλων λυσαμένα περόνας
ἵππω ἐπὶ κράνᾳ Ἑλικωνίδι καλὰ ῥεοίσᾳ
λῶντο· μεσαμερίνα δ' εἶχ' ὅρος ἀσυχία.
Τειρεσίας δ' ἔτι μοῦνος ἄμαι κυσὶν, ἄρτι γένεια
περκάσδων, ἱερὸν χῶρον ἀνεστρέφετο·
δψάσας δ' ἄφατόν τι, ποτὶ ῥόον ἦλυθε κράνας
σχέτλιος· οὐκ ἐθέλων δ' εἶδε τὰ μὴ θεμιτά.
τὸν δὲ χολωσαμένα περ, ὅμως προσέφασεν Ἀθάνα,
"τίς σε τὸν ὀφθαλμὼς οὐκ ἔτ' ἀποισόμενον

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ὦ Εὐηρείδα, χαλεπὰν ὁδὸν ἄγαγε δαίμων;"
ἃ μὲν ἔφα, παιδὸς δ' ὄμματα νὺξ ἔλαβεν.
ἔστα θὴν ἄφθογγος· ἐκόλλασαν γὰρ ἄνιαι
γώνατα, καὶ φωνὰν ἔσχεν ἀμαχανία.
ἁ νύμφα δ' ἐβόασε, "τί μοι τὸν κῶρον ἔρεξας,
πότνια; τοιαῦται, δαίμονες, ἔστε φίλαι;
ὄμματά μοι τῶ παιδὸς ἀφείλεο· τέκνον ἄλαστε,
εἶδες Ἀθαναίας στάθεα καὶ λαγόνας·
ἀλλ' οὐκ ἀέλιον πάλιν ὄψεαι· ὦ ἐμὲ δειλάν.
ὦ ὄρος, ὦ Ἑλικὼν οὐκ ἔτι μοι παριτέ.
ἦ μέγαλ' ἄντ' ὀλίγων ἐπράξαο· δόρκας ὄλεσσας,
καὶ πρόκας οὐ πολλάς· φάεα παιδὸς ἔχεις."
εἶπε, καὶ ἀμφοτέραισι φίλον περὶ παῖδα λαβοῖσα
ματὴρ μὲν γοερῶν οἶτον ἀηδονίδων
ἄγε βαρὺ κλαίοισα· θεὰ δ' ἐλέησεν ἑταῖραν,
καί μιν Ἀθαναία πρὸς τόδ' ἔλεξεν ἔπος·
"δῖα γύναι, μετὰ πάντα βαλεῖ πάλιν ὅσσα δι' ὀργὰν
εἶπας· ἐγὼ δ' οὔτοι τέκνον ἔθηκ' ἀλάον·
οὐ γὰρ Ἀθαναίᾳ γλυκερὸν πέλει ὄμματα παίδων
ἁρπάζειν· Κρόνιοι δ' ὧδε λέγοντι νόμοι.
ὅς κε τιν' ἀθανάτων, ὅκα μὴ θεὸς αὐτὸς ἕληται,
ἀθρήσῃ, μίσθῳ τοῦτον ἰδεῖν μεγάλῳ.
δῖα γύναι, τὸ μὲν οὐ παλινάγρετον αὖθι γένοιτο
ἔργον· ἐπεὶ μοιρᾶν ὧδ' ἐπένευσε λίνα,
ἀνίκα τὸ πρῶτόν νιν ἐγείναο· νῦν δε κομίζευ,
ὦ Εὐηρείδα, τέλθος ὀφειλόμενον.
πόσσα μὲν ἁ Καδμηὶς ἐς ὕστερον ἔμπυρα καυσεῖ,
πόσσα δ' Ἀρισταῖος, τὸν μόνον εὐχόμενοι

παῖδα τὸν ἀβατὰν Ἀκταίονα τυφλὸν ἰδέσθαι.
καὶ τῆνος μεγάλας σύνδρομος Ἀρτέμιδος
ἔσσεται· ἀλλ' οὐκ αὐτὸν ὅ τε δρόμος αἴ τ' ἐν ὄρεσσι
ῥυσεῦνται ξυναὶ τῆμος ἑκαβολίαι,
ὅππoταν οὐκ ἐθέλων περ ἴδῃ χαρίεντα λοετρὰ
δαίμονος· ἀλλ' αὐταὶ τὸν πρὶν ἄνακτα κύνες
τουτάκι δειπνασεῦντι· τὰ δ' υἱέος ὄστεα μάτηρ
λεξεῖται, δρυμὼς πάντας ἐπερχομένα·
ὀλβίσταν ἐρέει σὲ καὶ εὐαίωνα γενέσθαι,
ἐξ ὀρέων ἀλαὸν παῖδ' ὑποδεξαμέναν,
ὦ ἑτάρα· τῷ μή τι μινύρεο· τῷδε γὰρ ἄλλα
τεῦ χάριν ἐξ ἐμέθεν πολλὰ μενεῦντι γέρα.
μάντιν ἐπεὶ θησῶ νιν, ἀοιδιμὸν ἐσσομένοισιν,
ἢ μέγα τῶν ἄλλων δή τι περισσότερον.
γνωσεῖται δ' ὄρνιθας, ὃς αἴσιος, οἵ τε πέτονται
ἠλιθα, καὶ ποίων οὐκ ἀγαθαὶ πτέρυγες.
πολλὰ δὲ Βοιωτοῖσι θεοπρόπα, πολλὰ δὲ Κάδμῳ
χρησεῖ, καὶ μεγάλοις ὕστερα Λαβδακίδαις.
δωσῶ καὶ μέγα βάκτρον, ὃ οἱ πόδας ἐς δέον ἀξεῖ,
δωσῶ καὶ βιότῳ τέρμα πολυχρόνιον·
καὶ μόνος, εἴτε θάνῃ, πεπνυμένος ἐν νεκύεσσι
φοιτασεῖ, μεγάλῳ τίμιος Ἀγησίλᾳ."
ὣς φαμένα κατένευσε· τὸ δ' ἐντελὲς ᾧ κ' ἐπινεύσῃ
Πάλλας· ἐπεὶ μούνᾳ Ζεὺς τάδε θυγατέρων
δῶκεν Ἀθαναίᾳ, πατρῷα πάντα φέρεσθαι.
λωτροχόοι, μάτηρ δ' οὔ τις ἔτικτε θεάν,
ἀλλὰ Διὸς κορυφά· κορυφὰ Διὸς ᾧ κ' ἐπινεύσῃ,
ἔμπεδον, ὡσαύτως ᾧ κέν οἱ ἁ θυγάτηρ·

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ἔρχετ' Ἀθαναία νῦν ἀτρεκές· ἀλλὰ δέχεσθε
τὰν θεὸν, ὦ κῶραι, τῶργος ὅσαις μέλεται,
σύν τ' εὐαγορίᾳ, σύν τ' ἔυγμασι, σύν τ' ὀλολυγαῖς.
χαῖρε θεὰ, κάδευ δ' Ἄργεος Ἰναχίω.
χαῖρε καὶ ἐξελάοισα, καὶ ἐς πάλιν αὖτις ἐλάσσαις
ἵππως, καὶ Δαναῶν κλᾶρον ἅπαντα σάω.

II.

Ξεῖνος Ἀταρνείτης τις ἀνήρετο Πιττακὸν οὕτω
τὸν Μιτυληναῖον, παῖδα τὸν Ὑρραδέω·
ἄττα γέρον, δοιός με καλεῖ γάμος. ἢ μία μὲν δὴ
νύμφη καὶ πλούτῳ καὶ γενεῇ κατ' ἐμέ·
ἢ δ' ἑτέρη προβέβηκε. τί λῴϊον; εἰ δ' ἄγε σύν μοι
βούλευσον, ποτέρην εἰς ὑμέναιον ἄγω.
εἶπεν. ὁ δὲ σκίπωνα, γεροντικὸν ὅπλον, ἀείρας,
ἤνιδε, κεῖνοί σοι πᾶν ἐρέουσιν ἔπος.
(οἱ δ' ἄρ' ὑπὸ πληγῇσι θεὰς βέμβικας ἔχοντες
ἔστρεφον εὐρείῃ παῖδες ἐνὶ τριόδῳ)
κείνων ἔρχεο, φησὶ, μετ' ἴχνια· χὠ μὲν ἐπέστη
πλησίον· οἱ δ' ἔλεγον τὴν κατὰ σαυτὸν ἕλα.
ταῦτ' αἴων ὁ ξεῖνος ἐφείσατο μείζονος οἴκου
δράξασθαι, παίδων κληδόνι συνθέμενος.
τὴν δ' ὀλίγην ὡς κεῖνος ἐς οἶκον ἐπήγετο νύμφην,
οὕτω καὶ σύ γ' ἰὼν τὴν κατὰ σαυτὸν ἕλα.

III.

Εἶπέ τις, Ἡράκλειτε, τεὸν μόρον· ἐς δέ με δάκρυ
ἤγαγεν· ἐμνήσθην δ' ὁσσάκις ἀμφότεροι

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ἥλιον ἐν λέσχῃ κατεδύσαμεν· ἀλλὰ σὺ μέν που,
ξεῖν' Ἁλικαρνησσεῦ, τέφρα πάλαι σποδιή·
αἱ δὲ τεαὶ ζώουσιν ἀηδόνες, ἦσιν ὁ πάντων
ἁρπακτὴρ Ἀΐδης οὐκ ἔπι χεῖρα βαλεῖ.

IV.

Νάξιος οὐκ ἐπὶ γῆς ἔθανεν Ἀύκος, ἀλλ' ἐνὶ πόντῳ
ναῦν ἅμα καὶ ψυχὴν εἶδεν ἀπολλυμένην,
ἔμπορος Αἰγίνηθεν ὅτ' ἔπλεε· χὠ μὲν ἐν ὑγρῇ
νεκρός· ἐγὼ δ' ἄλλως οὔνομα τύμβος ἔχων,
κηρύσσω πανάληθες ἔπος τόδε· Φεῦγε θαλάσσῃ
συμμίσγειν, ἐρίφων, ναυτίλε, δυομένων.

V.

Εἶπας, ἥλιε χαῖρε, Κλεόμβροτος ὡ 'μβρακιώτης
ἦλατ' ἀφ' ὑψηλοῦ τείχεος εἰς Ἀΐδην,
ἄξιον οὐδὲν ἰδὼν θανάτου κακὸν, ἀλλὰ Πλάτωνος
ἓν τὸ περὶ ψυχῆς γράμμ' ἀναλεξάμενος.

VI.

Ἦῳοι Μελάνιππον ἐθάπτομεν, ἠελίου δὲ
δυνομένου Βασιλὼ κάτθανε παρθενικὴ
αὐτοχερί· ζώειν γὰρ, ἀδελφεὸν ἐν πυρὶ θεῖσα,
οὐκ ἔτλη· δίδυμον δ' οἶκος ἐσεῖδε κακὸν
πατρὸς Ἀριστίπποιο. κατήφησεν δὲ Κυρήνη
πᾶσα, τὸν εὔτεκνον χήρον ἰδοῦσα δόμον.

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VII.

Ἕλκος ἔχων ὁ ξεῖνος ἐλάνθανεν· ὡς ἀνιηρὸν
πνεῦμα διὰ στήθεων, εἶδες, ἀνηγάγετο.
τὸ τρίτον, ἠνίδ', ἔπινε, τὰ δὲ ῥόδα φυλλοβολεῦντα
τῶνδρὸς ἀπὸ στεφάνων πάντ' ἐχέοντο χαμαί.
ὤπτηται μεγά δή τι· μὰ δαίμονας, οὐκ ἀπὸ βυσμοῦ
εἰκάζω, φωρὸς δ' ἴχνια φὼρ ἔμαθον.

VIII.

Ὠγρευτής, Ἐπικυδές, ἐν οὔρεσι πάντα λαγωὸν
διφᾷ καὶ πάσης ἴχνια δορκαλίδος,
στίβῃ καὶ νιφετῷ κεχρημένος· ἦν δέ τις εἴπῃ,
τῇ, τόδε βέβληται θηρίον, οὐκ ἔλαβεν.
χοὐμὸς ἔρως τοίοσδε, τὰ μὲν φεύγοντα διώκειν
οἶδε, τὰ δ' ἐν μέσσῳ κείμενα παρπέταται.

IX.

Τὸν τριετῆ παίζοντα περὶ φρέαρ Ἀστυάνακτα
εἴδωλον μορφῆς κωφὸν ἐπεσπάσατο.
ἐκ δ' ὕδατος τὸν παῖδα διάβροχον ἥρπασε μάτηρ,
σκεπτομένα ζωᾶς εἴ τινα μοῖραν ἔχοι·
νύμφας δ' οὐκ ἐμίανεν ὁ νήπιος, ἀλλ' ἐπὶ γούνων
μητρὸς κοιμαθεὶς, τὸν βάθυν ὕπνον ἔχει.

X.

Κόγχος ἐγὼ, Ζεφυρῖτι, παλαίτερος· ἀλλά συ νῦν με
Κυπρὶ, Σεληναίης ἄνθεμα πρῶτον ἔχεις,
ναυτίλον· ὃς πελάγεσσιν ἐπέπλεον, εἰ μὲν ἀΐῃται,
τείνας οἰκείων λαῖφος ἀπὸ προτόνων·

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εἰ δὲ γαληναίη λιπαρὴ θεὸς, οὖλος ἐρέσσων
ποσσίν· ἴδ' ὡς τῶργῳ τοὔνομα συμφέρεται·
ἔστ' ἔπεσον παρὰ θῖνας Ἰωνίδας, ὄφρα γένωμαι
σοὶ τὸ περίσκεπτον παίγνιον, Ἀρσινόη,
μηδέ μοι ἐν θαλάμῃσιν ἔθ' ὡς πάρος (εἰμὶ γὰρ ἄπνους)
τίκτηται νοτερῆς ὤεον ἀλκυόνης·
Κλεινίου ἀλλὰ θυγατρὶ δίδου χάριν· οἶδε γὰρ ἐσθλὰ
ῥέζειν καὶ Σμύρνης ἐστὶν ἀπ' Αἰολίδος.

EPIGRAMMATISTS.

SIMMIAS OF RHODES.

Ἡρέμ' ὑπὲρ τύμβοιο Σοφοκλέος, ἠρέμα, κισσὲ,
ἑρπύζοις, χλοεροὺς ἐκπροχέων πλοκάμους,
καὶ πεταλὸν πάντῃ θάλλοι ῥόδου, ἥ τε φιλορρὼξ
ἄμπελος, ὑγρὰ πέριξ κλήματα χευαμένη,
εἵνεκεν εὐμαθίης πινυτόφρονος, ἣν ὁ μελιχρὸς
ἤσκησεν Μουσῶν ἄμμιγα κἀκ Χαρίτων.

ANTIPATER OF SIDON.

I.

Οὐκέτι θελγομένας, Ὀρφεῦ, δρύας, οὐκέτι πέτρας
ἄξεις, οὐ θηρῶν αὐτονόμους ἀγέλας·
οὐκέτι κοιμάσεις ἀνέμων βρόμον, οὐχὶ χάλαζαν,
οὐ νιφετῶν συρμούς, οὐ παταγεῦσαν ἅλα.

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ὤλεο γάρ· σὲ δὲ πολλὰ κατωδύραντο θύγατρες
Μναμοσύνας, ματὴρ δ' ἔξοχα Καλλιόπα.
τί φθιμένοις στοναχεῦμεν ἐφ' υἱάσιν, ἀνίκ' ἀλαλκεῖν
τῶν παίδων Ἀΐδην οὐδὲ θεοῖς δύναμις;

II.

Θάλλοι τετρακόρυμβος, Ἀνάκρεον, ἀμφί σε κισσὸς,
ἁβρά τε λειμώνων πορφυρέων πέταλα·
πηγαὶ δ' ἀργινόεντος ἀναθλίβοιντο γάλακτος,
εὐῶδες δ' ἀπὸ γῆς ἡδὺ χέοιτο μέθυ,
ὄφρα κέ τοι σποδίη τε καὶ ὀστέα τέρψιν ἄρηται,
εἰ δή τις φθιμένοις χρίμπτεται εὐφροσύνα,
ὦ τὸ φίλον στέρξας, φίλε, βάρβιτον, ᾧ σὺν ἀοιδᾷ
πάντα διαπλώσας καὶ σὺν ἔρωτι βίον.

III.

Ὄρνι, Διὸς Κρονίδαο διάκτορε, τεῦ χάριν ἔστας
γοργὸς ὑπὲρ μεγάλου τύμβον Ἀριστομένους;
ἀγγέλλω μερόπεσσιν ὀθούνεκεν ὅσσον ἄριστος
οἰωνῶν γενόμαν, τόσσον ὅδ' ἠϊθέων.
δειλαί τοι δειλοῖσιν ἐφεδρήσουσι πέλειαι·
ἄμμες δ' ἀτρέστοις ἀνδράσι τερπόμεθα.

IV.

Ἴβυκε, λῃσταί σε κατέκτανον ἔκ ποτε νήσου
βάντ' ἐς ἐρημαίην ἄστιβον ἠιόνα,
ἀλλ' ἐπιβωσάμενον γεράνων νέφος, αἵ τοι ἵκοντο
μάρτυρες ἀλγίστου ὀλλυμένῳ θανάτου·

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οὐδὲ μάτην ἰάχησας, ἐπεὶ ποινῆτις Ἐρινὺς
τῶνδε διὰ κλαγγὴν τίσατο σεῖο φόνον
Σισυφίην κατὰ γαῖαν· ἰὼ φιλοκερδέα φῦλα
ληϊστέων, τί θεῶν οὐ πεφόβησθε χόλον;
οὐδὲ γὰρ ὁ προπάροιθε κανὼν Αἴγισθος ἀοιδὸν
ὄμμα μελαμπέπλων ἔκφυγεν Εὐμενίδων.

MELEAGER.

I.

Κηρύσσω τὸν Ἔρωτα τὸν ἄγριον· ἄρτι γὰρ ἄρτι
ὀρθρινὸς ἐκ κοίτας ᾠχετ' ἀποπτάμενος.
ἐστὶ δ' ὁ παῖς γλυκύδακρυς, ἀείλαλος, ὠκὺς, ἀθαμβὴς,
σιμὰ γελῶν, πτερόεις, νῶτα φαρετροφόρος.
πατρὸς δ' οὐκέτ' ἔχω φράζειν τίνος· οὔτε γὰρ Αἰθὴρ,
οὐ Χθών φησι τεκεῖν τὸν θρασὺν, οὐ Πέλαγος·
πάντη γὰρ καὶ πᾶσιν ἀπέχθεται· ἀλλ' ἐσορᾶτε
μή που νῦν ψύχαις ἄλλα τίθησι λίνα.
καίτοι κεῖνος, ἰδού, περὶ φωλεόν· οὔ με λέληθας,
τοξότα, Ζηνοφίλας ὄμμασι κρυπτόμενος.

II.

Πωλείσθω, καὶ ματρὸς ἔτ' ἐν κόλποισι καθεύδων·
πωλείσθω. τί δ' ἐμοὶ τὸ θρασὺ τοῦτο τρέφειν;
καὶ γὰρ σιμὸν ἔφυ καὶ ὑπόπτερον· ἄκρα δ' ὄνυξι
κνίζει, καὶ κλαῖον πολλὰ μεταξὺ γελᾷ.

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πρὸς δ' ἔτι λοιπὸν ἄτρεπτον, ἀείλαλον, ὀξὺ δεδορκὸς,
ἄγριον οὐδ' αὐτῇ μητρὶ φίλῃ τιθασόν·
πάντα τέρας· τοίγαρ πεπράσεται. εἴ τις ἀπόπλους
ἔμπορος ὠνεῖσθαι παῖδα θέλει, προσίτω.
καίτοι λίσσετ', ἰδού, δεδακρυμένος. οὔ σ' ἔτι πωλῶ,
θάρσει, Ζηνοφίλᾳ σύντροφος ὧδε μένε.

III.

Δεινὸς Ἔρως, δεινός· τί δὲ τὸ πλέον, ἢ πάλιν εἴπω,
καὶ πάλιν, οἰμώζων πολλάκι, δεινὸς Ἔρως;
ἦ γὰρ ὁ παῖς τούτοισι γελᾷ, καὶ πυκνὰ κακισθεὶς
ἥδεται· ἢν δ' εἴπω λοίδορα, καὶ τρέφεται.
θαῦμα δέ μοι, πῶς ἆρα διὰ γλαυκοῖο φανεῖσα
κύματος, ἐξ ὑγροῦ, Κύπρι, σὺ πῦρ τέτοκας.

IV.

Οὐ γάμον, ἀλλ' Ἀΐδαν ἐπινυμφίδιον Κλεαρίστα
δέξατο, παρθενίας ἄμματα λυομένα·
ἄρτι γὰρ ἐσπέριοι νύμφας ἐπὶ δικλίσιν ἄχευν
λωτοὶ, καὶ θαλάμων ἐπλαταγεῦντο θύραι,
ἠῷοι δ' ὀλολυγμὸν ἀνέκραγον, ἐκ δ' Ὑμέναιος
σιγαθεὶς γοερὰν φθέγμα μεθηρμόσατο.
αἱ δ' αὐταὶ καὶ φέγγος ἐδᾳδούχουν παρὰ παστῷ
πεῦκαι, καὶ φθιμένᾳ νέρθεν ἔφαινον ὁδόν.

V.

Δάκρυα σοὶ καὶ νέρθε διὰ χθονὸς, Ἡλιοδώρα,
δωροῦμαι, στοργᾶς λείψανον εἰς Ἀΐδαν,

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δάκρυα δυσδάκρυτα· πολυκλαύτῳ δ ἐπὶ τύμβῳ
σπένδω μνᾶμα πόθων, μνᾶμα φιλοφροσύνας.
οἰκτρὰ γὰρ, οἰκτρὰ φίλαν σε καὶ ἐν φθιμένοις Μελέαγρος
αἰάζω, κενέαν εἰς Ἀχέροντα χάριν.
αἰαῖ, ποῦ τὸ ποθεινὸν ἐμοὶ θάλος; ἅρπασεν Ἅιδας
ἅρπασεν, ἀκμαῖον δ' ἄνθος ἔφυρε κόνις.
ἀλλά σε γοννοῦμαι, γᾶ παντρόφε, τὰν πανόδυρτον
ἠρέμα σοῖς κόλποις, μᾶτερ, ἐναγκάλισαι.

VI.

Ταντα λὶ παῖ, Νιόβα, κλύ' ἐμὰν φάτιν, ἄγγελον ἄτας·
δέξαι σῶν ἀχέων οἰκτροτάταν λαλιάν.
λῦε κόμας ἀνάδεσμον, ἰὼ, βαρυπενθέσι Φοίβου
γειναμένα τόξοις ἀρσενόπαιδα γόνον·
οὗ σοι παῖδες ἔτ' εἰσίν, ἀτὰρ τί τόδ' ἄλλο; τί λεύσσω;
αἰαῖ, πλημμυρεῖ παρθενικαῖσι φόνος.
ἁ μὲν γὰρ ματρὸς περὶ γουνάσιν, ἁ δ' ἐνὶ κόλποις
κέκλιται, ἁ δ' ἐπὶ γᾶς, ἁ δ' ἐπιμαστίδιος·
ἄλλα δ' ἀντωπὸν θαμβεῖ βέλος· ἁ δ' ἐπ' οἴστοῖς
πτώσσει· τᾶς δ' ἔμπνουν ὄμμ' ἔτι φῶς ὁράᾳ·
ἁ δὲ λάλον στέρξασα πάλαι στόμα, νῦν ὑπὸ θάμβευς
ματὴρ σαρκοπαγὴς οἷα πέπηγε λίθος.

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NOTES.

CALLINUS OF EPHESUS.

THIS fragment is the only considerable remnant of Callinus; and belongs to the period when the Cimmerians, driven out by the Scythians, invaded Asia Minor, took Sardis, and proceeded against Ionia, in the middle of the 7th century B.C. The Ephesians, threatened by this invasion, and by their neighbours in Magnesia as well, needed some considerable stimulating force to rouse them from the apathy of their luxurious habits. Hence the following spirited elegy.

1. **τεῦ**—For *τίνος*. This, and *κότε* (for *πότε*) in the same line, and *κως* (for *πως*) in l. 12, are later Ionic forms.

2. **αἰδέσθ'**—'Have regard for'. Cp. Hom. Od. π. 65,

ἄλλους τ' αἰδέσθητε περικτίονας ἀνθρώπους.

5. **τις**—Here, and in l. 9, 'a man'.

11. **ἕλσας**—From *εἴλω*, 'gathering up', 'concentrating', as if for a spring.

15. **ἔρχεται**—Instead of this word Bergk reads *ἔργεται* 'shuts himself up': but there seems no need of alteration. He comes home, and in that home the fate of death overtakes him.

17. **ἦν τι πάθῃ**—The usual euphemistic expression for death, common to Greek writers.

19. **ζώων**—Participle of *ζώω*, for *ζάω*. **ἄξιος**—'equal in value'. So also in l. 21 *πολλῶν ἄξια*, 'equivalent to the deeds of many'.

20. **πύργον**—'A tower of defence.'

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ARCHILOCHUS.

Archilochus employed a great variety of metres, probably all that existed in his day. He is chiefly famous as the inventor of the Iambic metre, whose power he first shewed in virulent satire. He flourished very early in the 7th century B.C. His elegiac poems were chiefly on warlike subjects, but also (as in Extract II.) treated of mournful themes, yet shewed a manly spirit of endurance and resignation.

I.

1. **Σαΐων**—A Thracian tribe near Abdera.

2. **ἔντος**—Noun, not adverb.

It is a curious coincidence that Horace who imitated Archilochus in his Epodes (*numeros animosque secutus Archilochi*, Hor. Ep. I. xix. 24), and Alcæus in his Odes, should have followed the example of both in throwing away his shield at Philippi.

II.

2. **μεμφόμενος**—A doubtful reading. Bergk conjectures *μεμπόμενος*, and Meineke *ἀχνύμενος*. Translate 'having a grievance'.

5. **ἀλλά**—This hortatory word is repeated in l. 10 with the imperative *τλῆτε*. See on Tyrtæus (*Ττοθ.* I. 1).

7. **τόδε**—There is nothing for this to refer to: perhaps generally, 'this sea of trouble'. One is tempted to read *τάδε*, i.e. *κήδεα*.

10. **ἀπωσάμενοι**—'Thrusting away from ourselves'.

TYRTÆUS.

There is some doubt about this poet's history. The fact of his writing elegies, a kind of poetry which had just originated in Ionia, is sufficient proof that he was not a native of Lacedæmon, though at the time of writing (i.e. during the Second Messenian war) he was at Sparta. It is possible that he may have been a native of Aphidnæ, of Ionic descent; because the new Ionic poetry would soon have become known in Attica. The tra-

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dition, however, that he was a lame schoolmaster sent from Athens in ridicule when the Spartans asked for a leader, scarcely deserves credit.

His first Elegy was called Εὐνομία, and reminded the Spartans of their divinely-established constitution, as a reason for refraining from the sedition which the troubles of war were kindling. Others were called Παραθῆκαι, exhortations, or lessons in bravery. These were sung at or after the evening meal.

Εὐνομία.

I.

The Second Messenian War, which began about B.C. 648, lasted probably twenty years at least. The estates of the Spartans were ravaged, their farms were deserted, and there was general discontent and clamour for a new distribution of lands. The poem is dedicated to Theopompus, to whom the author gives the credit of having brought the First Messenian war to a satisfactory termination.

1. **Φοίβου**—The first six lines of this extract are quoted in Plutarch's life of Lycurgus, to shew that the Spartans were induced to believe in the genuineness of an interpolation in the Delphic decree which sanctioned their popular assemblies. The interpolation, which was inserted by the kings Polydorus and Theopompus, was to the effect that, if the people attempted to corrupt any law, the senate and chiefs should dissolve the assembly.

ἔνεκαν...Subject, the Commissioners who were sent to Delphi.

5. **πρεσβυγενεῖς**—The Senators, twenty-eight in number, who with the kings made up the number thirty.

6. **ῥήτραις**—These were the oracular decrees of Delphi. It seems probable that Tyrtæus here quotes the actual words of one of them, in the Hexameter lines only, beginning with l. 3.

II.

2. **ὃν δία**—Join these: 'by whose means'.

6. **πατέρων πατέρες**—This line contains the main evidence for the date of the Second Messenian war. Supposing B.C. 724 correct for the end of the First, an interval of about eighty

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years is required to suit this line. See Grote's History of Greece, Pt. II. ch. vii.

8. Ἰθωμαίων—The Messenians were reestablished on Mt Ithome by Epaminondas, B.C. 369, who thus inflicted a serious blow on Sparta.

Προθῆκαι.

I.

1. γάρ—This conjunction gives a fragmentary appearance to the extract: but probably this and the two following pieces are perfect. The γὰρ gives the motive of the exhortation which follows introduced by ἀλλὰ in l. 15. Compare Hom. Od. x. 174 foll.:

ὦ φίλοι, οὐ γάρ πω καταδυσόμεθ'...
ἀλλ' ἄγετ',

and Hom. Il. I. 190,

οὐ γάρ τ' ἴδμεν...
ἀλλὰ φραζώμεθα.

2. περὶ—With dative here, and genitive in l. 13. One can scarcely draw any distinction. Cp. Hor. Od. III. xi. 13,

Dulce et decorum est pro patria mori.

8. εἴκων—'under the ban of'. Cp. Hom. Od. XIV. 157,

ὃς πενίῃ εἴκων ἀπατήλια βάζει.

10. ἀτιμία—Observe the penultimate lengthened here, as in Homer. Instances of Spartans punished by *ἀτιμία* were Aristodemus after Thermopylæ (Herod. VII. 231), and the soldiers who surrendered to the Athenians at Sphacteria (Thuc. V. 34). These persons were allowed to recover their civic rights. Less is known about the special conditions of this disgrace at Sparta than of the social excommunication which it involved at Athens.

20. γεραρούς—Conjecture of Winckelmann and Bergk in place of *γεραιούς*.

25. πάντ' ἐπέοικεν—*πάντα* is here used adverbially, 'perfectly'. Tyrtæus has borrowed here pretty freely from Homer (Iliad, XXII. 71).

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26. ὅφρ' ἔχῃ—Observe the omission of ἄν, as in Homer, in an indefinite temporal sentence with subjunctive.

29, 30. These lines occur again, II. 21, 22. It is impossible to say to which passage they belong. Probably to the latter, for then this piece will end with the words of the first line.

II.

1. Ἡρακλῆος γένος—As a colony of the Heraclidæ.

8. ὀργήν—'the character' of war.

10. ἠλάσατε—'ye have persevered' up to the point of satiety in both flight and pursuit.

13. λαὸν ὀπίσσω—i.e. *τὸν ὀπίσσω λαὸν*, the main body of the army behind them.

16. ἢν αἰσχρὰ πάθῃ—'if he behaves as a coward'.

17. ἀργαλέον—Bergk reads ῥιγαλέον instead of this. Other emendations are ἀρταλέον and θαρσαλέον. But he gives no authority for the word: and the sense of 'painful', which ἀργαλέος from its etymology (ἀλγαλέος) naturally bears, is applicable here to the feelings of *the pursuer*. So that there seems no reason for any alteration.

21. See on last lines of previous extract.

26. The nodding of the helmet's plume, as expressed in the epithet κορυθαίολος applied to Hector in the Iliad, was evidently an object of dread.

28. ἐκτὸς βελέων—Take with ἔχων: as in line 4.

31. Compare Verg. Æn. x. 361,

Haeret pede pes, densusque viro vir,

which is borrowed from Homer, Il. XIII. 130,

φράξαντες δόρυ δουρί, σάκος σάκεϊ προθελύμνῳ,

whence also no doubt Tyrtæus borrowed his lines.

35. Hitherto he has addressed the Hoplites; now he exhorts the γυμνῆτες or light infantry, whose weapons were slings and short missile javelins.

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III.

General Subject: the only true and lasting fame is to be gained by the brave warrior. Plato quotes some of the lines in Legg. I. 629, and II. 660.

6. **μάλιον**—Ionic form of *μᾶλλον*. Cinyras gave Agamemnon a breastplate of remarkably beautiful workmanship, described in Hom. Il. XI. 20 foll.

10. This line had better be considered parenthetical, 'for such a man is not brave in war'. The *εἰ μὴ τετλαίη* of the following line is the Prodosis to *οὔτ' ἂν μνησαίμην*, l. 1.

16. **ὅστις ἀνὴρ**—Equivalent to *ὅταν τις ἀνήρ*. Observe the omission of *ἄν* in indefinite relative clause with subjunctive: an Epic peculiarity. So again, l. 34.

17. **ἐπὶ**—Separated by Tmesis from *λάθηται*.

21. **ἔτρεψε**—Gnomic aorist (as are *ἔσχεθε* and *ὤλεσε* subsequently); a tense used to express habitual or ordinary result.

26. **πρόσθεν**—In front.

35. **ταναηλεγέος**—Homeric epithet of death. Observe subjunctive mood with *εἰ*, an usage very rare in Attic Greek.

38. **παθὼν ἔρχεται**—Equivalent to *πάσχει πρὶν ἐλθεῖν*. A very favourite use of aorist participle in Greek, containing the leading idea; so that it is best rendered in English as a finite verb: thus 'he enjoys many pleasures as long as he lives'. Cp. Thucyd. I. 20. 3, *δράσαντάς τι καὶ κινδυνεῦσαι*, 'to do something first, if they must risk their lives'.

40. **αἰδοῦς**—Genitive of respect, 'in the matter of'. Cp. Soph. Antig. 21,

οὐ γὰρ τάφου (in the matter of burial) *νῷν τὼ κασιγήτω Κρέων τὸν μὲν προτίσας, τὸν δ' ἀτιμάσας ἔχει;*

41. **οἵ τε κατ' αὐτὸν**—'those of his own age', as well as the younger and the older. See Juvenal XIII. 54 foll.

> *...grande nefas et morte piandum*
> *Si juvenis vetulo non assurrexerat, et si*
> *Barbato cuicumque puer.*

44. **πολέμου**—The genitive after *μεθίημι* is a Homeric usage.

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MIMNERMUS.

This poet was a native of Smyrna, which had been for the last century at least before his birth a colony of Colophon, but was at the time of his writing subject to the Lydians. He flourished in the latter half of the 7th century B.C. Graceful though his poetry is, it reflects the degenerate Ionian disposition. Weak expressions of regret take the place of spirited exhortation: youth, love, and pleasure alone make life worth living. Horace says this of him (Ep. I. vi. 65):

> *Si, Mimnermus uti censet, sine amore jocisque*
> *Nil est jucundum, vivas in amore jocisque,*

and Propertius, El. I. vi. 11:

> *Plus in amore valet Mimnermi versus Homero.*

The Elegies are all addressed to Nanno. See Hermesianax, l. 34 foll.

I.

1. The simile is probably borrowed from Homer, Il. VI. 146:

> οἵη περ φύλλων γενεή, τοιήδε καὶ ἀνδρῶν·
> φύλλα τὰ μέν τ' ἄνεμος χαμάδις χέει, ἄλλα δέ θ' ὕλη
> τηλεθόωσα φύει, ἔαρος δ' ἐπιγίγνεται ὥρη·
> ὣς ἀνδρῶν γενεή, ἡ μὲν φύει, ἡ δ' ἀπολήγει.

The verb *φύει* is here intransitive as in the above passage of Homer.

2. **αὔξεται**—subject, *φύλλα*.

3. **πήχιον**—Compare N.T. Matth. vi. 27, *τίς δύναται προσθεῖναι ἐπὶ τὴν ἡλικίαν αὐτοῦ πῆχυν ἕνα*; where the reference is to length of life rather than stature.

8. **ὅσον τ'**—'Brief as a passing gleam of sunshine'.

9. **παραμείψεται**—Subjunctive, with shortened penultimate, according to Epic form.

10. **τεθνᾶναι**—An emendation for the old reading *δὴ τεθνάναι*, which would not scan, for, according to Epic Prosody, the *ε* would be long by position before *θν*.

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II.

This fragment without the first 3 lines is quoted by Stobæus, and attributed to Mimnermus. Lines 1—6 have strayed into the remains of Theognis' poems, whence the first 3 lines are restored here to their proper place.

1. **κατὰ χροιὴν**—'Over my whole body', not 'down my skin', which would be *κατὰ χροιῆς*.

4. **ὀλιγοχρόνιον**—Predicate of *ἥβη*, but assimilated to gender of *ὄναρ*.

III.

He pities the Sun for his unremitted labour.

1. **κάρτ'**—So Buchholz reads, to save the forced lengthening of *γὰρ* in the ordinary reading. That objection alone would hardly justify an alteration; but the awkwardness of the conjunction in such a place constitutes a further objection.

3. **ἐπεὶ...εἰσαναβῇ**—'From the time that Eos climbs the heaven'. Observe the subjunctive after *ἐπεί*, not *ἐπήν*.

5. **εὐνὴ...κοιτλη**—*κοίτλη*, usually an Aeolic form, but used also in Ionic dialect. The same fable accounting for the Sun's return from West to East appears in Aesch. Fragm. who speaks of *Ἡφαιστοτυχὲς δέπας ἐν τῷ φέρεται*: and in Stesichorus, *Ἀέλιος δέπας ἐσκατέβαινε χρύσεον*.

9. **Αἰθιόπων**—Here their locality is in the East: Vergil speaks only of the Western division of them at the gardens of the Hesperides: Homer distinguishes the two:

οἱ μὲν δυσομένου Ὑπερίονος, οἱ δ' ἀνίοντος.

If the name is really connected with (*αἴθω -δψ*) swarthy complexion, the ancients would no doubt have considered that those who lived just where the Sun came nearest to the earth, (i.e. at the extreme East as well as West) would be the most sunburnt.

11. **ἑτέρων**—Some read *σφετέρων*, 'his own'. But it only means a different conveyance from the golden bowl.

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IV.

Apparently a defence of some one whose bravery was impugned. There is some spirit in these lines.

2. **ἐμεῦ προτέρων**—Take with **πεύθομαι**. 'Such is not the report that my elders give of his spirit and courage, for they saw him, &c.'.

6. **εὖθ' ...σεύαιθ'**—'Whenever he charged'. The Optative marks time *whenever* in reference to past events.

8. **βιαζόμενος**—Passive, 'hard pressed'.

9. Order: *οὐ γὰρ δηΐων ἔσκεν ἀμ. φὼς κείνου κ.τ.λ.*

11. The word **εἴκελος** is wanting to the sense, and Meineke substitutes it for **ὠκέος**. It probably came in the next line.

SOLON.

This eminent lawgiver flourished at the beginning of the 7th century B.C. His first Elegy, 'Salamis', of which only a few lines remain, was composed to urge his countrymen to wrest the possession of Salamis from the Megarians, and had the desired effect. He recited it in herald's costume to the people, as if he had just arrived from the island, and represented in strong terms the disgrace of giving it up. 'I would rather (said he) be a native of Pholegandros or Sicinus (two of the smallest islands in the Ægean Sea); for this phrase will soon be in the mouths of men: 'there goes an Athenian, one of those Salamis-losers!'

In his other Elegies, called **Τ**πο**θ**ή**κ**αι, he speaks of political feelings and deeds, and shews a habit of calm reflection.

Some Attic forms appear, as the contraction of **εο** into **ου**, and the long *α* instead of *η*.

I.

These 40 lines are quoted by Demosthenes in his speech De Falsa Legatione, p. 421, 'to shew (as he says) how Solon hated fellows like Æschines'.

1. **κατὰ μὲν**—Look forward to the apodosis, l. 5, **αὐτοὶ δὲ**—'Though according to the will of Zeus, &c....yet the citizens themselves, &c...'.

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6. **δοτοὶ**—i.e. 'the aristocracy'.

8. **ἐκ**—'in consequence of'.

10. **δαιτὸς**—Join with **εὐφροσύνας**. The allusion is no doubt to the convivial meetings of the Clubs (see Dict. of Antiq. **ἔρανος**), where demagogues would improve the occasion and stir up disaffection.

13. **ἐφ' ἁρπαγῇ**—'With a view to plunder'. **ἐπί** with dative often introduces the object of an action.

16. **πάντως ἦλθ'**—'Is sure to come'. Gnomic aorist, see on Tyrtæus, III. 21. So also **ἦλυθε** l. 18, and **ὦλεσε** l. 20.

17. **Ἄκος**—Cp. the phrase **ὕπνυλος αὐτονομία**, Thucyd. VIII. 64; and **ὕπνυλός ἐστιν ἡ πόλις**, Plat. Gor. 518 E, and 'Something is rotten in the state of Denmark', Shaksp. Ham. I. 4.

22. **συνόδοις**—The political clubs: **φίλαις τοῖς ἀδικοῦσι**, dear to the mischief-makers.

25. **πραθέντες**—Solon made considerable alterations in the law of debtor and creditor, about which see Grote's Hist. of Greece, Pt. II. chap. xi.

29. **εὖρε πάντως**—See on l. 16.

37. **δίκας σκολιὰς**—'Wrong judgments'. Cp. Psalm lxxxii. 2 (P. B. V.). Wrong=wrung, i.e. crooked, perverse.

II.

This fragment is quoted by Plutarch, when speaking of the importance of the authority of the popular tribunal.

1. **Δήμῳ μὲν**—Contrasted with **οἷ δ' εἶχον δύναμιν κ.τ.λ.**

4. **καὶ τοῖς**—Apodosis. 'For these also I devised that they should have nothing unseemly'.

III.

This also is quoted by Plutarch, in connection with Solon's views on Physics.

4. **ἔπεσεν**—Gnomic aorist.

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5. λείως—=λέως, entirely. 'It is not easy, when one has once set up (the monarch) for good, to check him subsequently'.

6. 'One must give heed to everything at first', i.e. before taking the irretrievable step of tolerating a monarchy.

IV.

Written, according to Diogenes Laert., when Pisistratus became tyrant.

1. κακότητα—'Cowardice'.

3. ῥύματα—Allusion to the body-guard assigned to Pisistratus, on the proposal of Ariston.

5, 6. 'While individually you follow the footsteps of the fox (i.e. are cunning enough), yet, in a body, you are empty-headed fools'.

8. οὐδὲν—Take with βλέπετε.

V.

2. μοι—The dative after κλύω occurs also in other Elegiac poets. Possibly there is a distinction of meaning between κλῦτέ μου, 'hear me', and κλῦτέ μοι, 'heed me'.

8. ἦλθε—See on I. 16.

9. πλοῦτον—Observe the unusual attraction of the antecedent, and compare Verg. Æn. I. 573, *Urbem quam statuo vestra est.*

11. τιμῶσιν—This word does not well suit the sense: and many conjectures have supplied various readings, such as διφῶσιν, μειλίσσιν, συλῶσιν, κτίζωσιν, and (Bergk) μώωσιν. None of these however seem satisfactory.

21. ἔργα—takes the digamma, as in Homer: and bears here the Homeric sense of 'cultivated land'.

22. αἰθρίην—The effect of the wind, and of the judgment of Zeus, is to clear away the clouds, and purify the world.

28. ἔχῃ—Observe omission of ἄν with indefinite relative, an omission not to be found in Attic Greek. But the reading is not certain. Others read ἔχει. The subjunctive is more likely to have been altered to the indicative than vice versa.

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29. **εἰ δὲ φύγωσιν**—Here again some read ἦν, but εἰ with the subjunctive is not unknown even in Attic Greek; and εἰ was more likely to be altered to ἦν than ἦν to εἰ.

34. **ἓν δήμεν**—'Each one thinks (δόξαν ἔχει) that he will gain something for himself, until he suffers for it'. The different readings of this line are Legion. The only one that seems to rival that of the text (Bergk) is δεινὴν εἰς αὐτοῦ δ. ἑ. ἑ. 'Each individual has a wonderful opinion of himself'.

38. **ὡς ἔσται**—The future indicative is used here with ὡς, as usually with ὅπως after verbs of striving and effecting. See Goodwin's Moods and Tenses, § 45.

39, 40. These lines seem out of place: and perhaps were originally written as a marginal illustration from some other Elegy, or from Theognis.

42. **κτήσασθαι**—The aorist infinitive not unfrequently follows verbs which by their own signification refer to the future; but it is rare with such verbs as νομίζω, φημί, δοκῶ. See Æsch. Sept. c. Theb. 429, φησὶν οὐδὲ τὴν Διὸς Ἔριν πέδῳ σκήψασαν ἐμπεδῶν σχεθεῖν, and other examples given in Goodwin's Moods and Tenses, § 23, 2, Note 3.

43. **ἄλλοθεν**—Understand κτήσασθαι χρήματα. All are eager, each from a different source, to make money.

48. **τοῖσιν**—'To others'. The culture of the arable land, as distinct from that of the garden or orchard.

50. **χειροῖν**—'With his handiwork'.

51. **ἄλλος**—Supply to this subject the verb of the preceding line. Many editors have altered the word διδαχθείς into διδάχθη, or δέδεκται, or the like.

55. **ᾧ συνομαρτήσωσι**—'any man on whom the gods attend', i.e. in this case, to punish evil actions. The subjunctive without ἄν in a conditional relative sentence is common in Homer, and not unknown in Sophocles (see Goodwin's Moods and Tenses, § 63. 1).

57. **Παιῶνος**—The divine author of medical skill, as Athene and Hephæstus above were of the arts of the weaver and the smith.

58. **καὶ τοῖς**—'These also (like the soothsayers who can foretell but not necessarily avoid evil) have no certain result to

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their work'. For some are incurable and others very easily curable.

62. τίθησ'—The physician is the subject.

66. τὶ μέλλει σχήσειν—The subject is ἔργματα. 'How they will turn out', literally, 'where they come to shore'.

73. σπεύδουσι—As in line 43.

75. ἐξ αὐτῶν—Emphatic. Good gifts come from the immortals; but mischief and infatuation from men's own wilfulness.

76. ἄλλοτε ἄλλος—Some have tried to amend this hiatus by alterations, such as ἄλλοθεν, ἄλλοτέ τ', ἄλλοτ' ἄν, and so on: others content themselves with remarking that such a hiatus found its excuse in the formality of the expression, which occurs again elsewhere in Solon.

VI.

The Critias to whom this and the following are addressed, was the grandfather of the Critias who was famous as one of the Thirty Tyrants.

4. γαστρί τε—Cp. Hor. Ep. I. xii. 5:

Si ventri bene, si lateri est pedibusque tuis, nil
Divitiae poterunt regales addere majus.

The first four lines are found also among the pieces attributed to Theognis. Plutarch in his life of Solon (c. 2) quotes them as Solon's.

VII.

The life of man is divided into ten ages of seven years each. This accords with the ancient belief that every seventh year of life was a dangerous one: such years were called *climacteric*. Herodotus (I. 32) represents Solon saying to Crœsus ἐς ἑβδομήκοντα ἔτεα οὖρον τῆς ζόης ἀνθρώπῳ προτίθημι.

Readers need scarcely to be reminded of the 'threescore years and ten' of the Psalmist.

The Elegy is preserved entire by Philo and Clemens Alexandrinus.

2. φύσας—'Grows and sheds his row of teeth'.

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3 **τοὺς δ' ἑτέρους**—The second week of years. Observe the subjunctive with *ὅτε* referring to future time. What would it be in Attic Greek?

5. **τριτάτῃ**—Understand *ἑβδομάδι*.

9. **μεμνημένον εἶναι**=*μεμνῆσθαι*. Imperative use of the infinitive mood.

13. Here two ages are joined together as the prime of the powers of thought and speech: from 42 to 56.

15. **μαλακώτερα**—There is some doubt as to the correctness of the word. In Clemens we find *μετριώτερα*, Bergk suggests *μαλιώτερα* (from *μάλιον*=*μᾶλλον*), 'superior' as compared with the bodily strength referred to in *ἔτι μὲν δύναται*. But why not *μαλακώτερα*, 'weaker as regards great excellence'?

18. **οὐκ**—belongs to *ἄωρος*, 'His death will not be untimely'. This predicate is applied to the man instead of to *μοῖρα*, by Hypallage.

THEOGNIS.

The poetry of Theognis, a Dorian noble of Messena, who lived half a century after Solon, belongs to the period of the revolution of the commons of Megara against the nobles. When the democratic party finally prevailed, they made a fresh division of the territory, in which Theognis was deprived of his inherited property. About 1400 elegiac verses of his have come down to us, in which there is constant reference to political subjects, the object of them being mainly to impart his own orthodox aristocratical opinions to a young *protégé* named Cyrnus.

The poet makes constant use of the terms *κακοί* and *δειλοί* to denote the democratic, and *ἀγαθοί* and *ἐσθλοί* to denote the aristocratic party: and probably wherever these words occur they should be understood in a political rather than in a moral sense.

The dialect is Ionic, interspersed with a few Dorisms.

There is a very exhaustive analysis of these fragments in the works of T. Hookham Frere, and some spirited translations into English metre, which are well worth examining.

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1. σφρηγίς—'A token' of authenticity. The name of Cyrnus was to be the proof that any poems issued in the name of Theognis were genuine, 'Let me have this seal impressed upon my lines when I moralize, and plagiarism shall never escape notice'.

8. ἀνέχων—'When he leaves off' raining.

10. ἀγαθῶν—Here he states that his object is to impress upon Cyrnus the true principles which he learned himself from the 'aristocracy'.

11. ἐπὶ—'With a view to'.

15—18. These four lines are quoted by Plato (Meno 95 D) and by Xenophon (Mem. I. ii. 20), where we find διδάξει instead of μαθήσει in line 17.

25. μιῇ γλώσσῃ—Dative indicating coincident circumstance. 'He who with one form of speech (i.e. praise) has a different meaning.' δίχα is here almost adjectival, as ἄφαρ in l. 200.

30. λῷα—In defence of this word, for which it has been proposed to read λῷστα, Bergk refers to two other passages in Theognis where λώϊος occurs as a positive. It also occurs in Theocritus XXVI. 32, εὐσεβέων παίδεσσι τὰ λώϊα.

31. δειλοὺς—'The commons'.

32. ἴσον καὶ—So *ac* and *atque* are used in Latin after adjectives and adverbs expressing equality or similarity.

37. ἁλαφρίζουσι—So Bergk conjectures, for the old reading ἐταυρίσκουσι. παθόντες is used of ill-treatment only. 'The good (i.e. politically) make light even of the greatest wrong', not like the others who will not suffer one ἓν ἁμαρτεῖν, 'to make a single mistake'.

40. ἐξευρεῖν—To discover the baseness of the coin. In this point is the contrast to l. 44. The counterfeit coin of friendship is very difficult to detect.

46. πειρηθείης—The optative follows πρίν, after a negative sentence with verb in historic tense; and, by assimilation, when dependent upon an optative in protasis or apodosis. See Goodwin's M. & T. § 64. 1; § 66. 2.

47. ὄνιον—Most texts here read ὤριον.

Bergk suggests πρὸς χώνιον, 'to a crucible', i.e. test.

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49. γένηται—Observe subjunctive without ἄν after conditional relative: and see on Solon v. 55.

52. κτήσεται—must be repeated with εἰθ' ὅρκῳ κ.τ.λ. Two cases of unlawful possession are cited, one in violation of propriety (παρὰ καιρὸν); the other of morality (παρ τὸ δίκαιον).

55. ἐπ' αὐτοῦ πρήγματος—The gods do not punish crimes 'at the moment of commission'. This it is that deceives men's minds, who do not connect a tardy punishment with the crime.

57. ἔτισε—Gnomic aorist. One man pays his debt, and so leaves no mischief hanging over his children's heads. Cp. Hor. Od. I. xxviii. 30,

Negligis immeritis nocituram
Postmodo te natis fraudem committere?

61. πουλύπου—The idea that this creature could adapt its colour to that of the rock to which it attached itself, and was therefore typical of those who accommodate themselves, like the 'Vicar of Bray' in the old song, to circumstances, is found also in Pindar (Fr. 19, Bergk) ὦ τέκνον, | ποντίου θηρὸς πετραίου χρωτὶ μάλιστα νόον | προσφέρων πάσαις πολίεσσιν ὁμίλει: and in Sophocles (Iphigenia, Frg. 2) νόει πρὸς ἀνδρὶ χρῶμα πουλύπους ὅπως | πέτρᾳ τραπέσθαι γνησίου φρονήματος.

62. τοῖος ἰδεῖν—'such in appearance'. Qualifying adjective with infinitive. See Goodwin's Moods and Tenses, § 93. 2.

65. πτέρ'—Cyrnus by means of Theognis' poetry will be known everywhere and live among posterity.

σὺν οἷς—The preposition has the collateral sense of help, as in the phrases σὺν Θεῷ, σὺν δαιμόνι, &c.

79. ἀοιδὴ—'A theme of song'. ἀοιδὴ must also be considered the subject of μέμηλε. 'To all who care for song, thou shalt be its theme'.

80. ὁμῶς—'as well' to posterity as to the present generation.

81. ὀλίγης—'Even slight' respect. Cobet has proposed to read here:

αὐτὰρ ἐγὼ οὐδ' ὀλίγης...νῦν τυγχάνω αἰδοῦς.

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83. καίριον—Used proleptically. 'Make my prayer seasonable by granting it'. As in Æsch. Ag. 1247, *εὔφημον, ὦ τάλαινα, κοίμησον στόμα.*

86. εὑρόμην—'If I should not succeed in finding'. A supposed future case stated thus, less distinctly than by the subjunctive, takes in the apodosis an optative *with ἄν*. Here, however, the result is anticipated by the expression of a wish. A similar instance occurs in Mimnermus: *τεθναίην, ὅτε μοι μηκέτι ταῦτα μέλοι.*

87. οὕτως—i.e. to suffer annoyance, which I cannot requite.

88. See introductory notice of Theognis.

89. κύων—'I am like a dog who has had everything swept away by the stream in crossing a torrent'. A symbol of utter destitution, which has allusion probably to some fable.

91. τῶν—i.e. of those who have robbed me.

97. τολμᾷ—'How can you have the heart to hold in equal consideration the wicked and the just?'

100. ἀνθρώπων—'As it does in the case of men, &c.' Genitive after *νόος*, which belongs equally to both alternatives. Or *ἀνθρώπων κ.τ.λ.* may be taken as genitive absolute, referring of course exclusively to the latter alternative.

101. 'Be not too eager about anything'.

104, 105. Sophocles (Antig. 610) alludes to some anonymous proverb to the same effect. *σοφία γὰρ ἔκ του | κλεινὸν ἔπος πέφανται | τὸ κακὸν δοκεῖν ποτ' ἐσθλὸν | τῷδ' ἔμμεν ὅτῳ φρένας | Θεὸς ἄγει πρὸς ἄταν.*

108. οὐδείς πω *κ.τ.λ.*—'No one yet has devised a method, by which one could make a senseless man sensible, or turn a bad man into a good one'.

110. Ἀσκληπιάδαις—'Physicians'.

112. ἂν ἔφεραν—'They would now be earning'.

115. πειθόμενος—Causal. 'Inasmuch as he would follow sensible precepts'.

117—146. There is considerable doubt as to the authorship of these lines. The lines 117 and 119 (as far as *Σιμωνίδη*) occur, as a quotation, in a passage quoted from Pherecrates by

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Athenæus (8. 364 c). And line 122 is attributed by Aristotle to Evenus. Bergk is guided by this testimony of Aristotle to ascribe the whole of this Elegy to Evenus, or rather to the elder of the two Parian poets of that name.

117. τῶνδ'—There is nothing to shew who are meant. 'Your friends at table'. In Athenæus the reading is μήτ'.

119. Σιμωνίδη—Simonides of Amorgos, probably, on the supposition that the lines are Evenus'.

120. θωρηχθέντ'—'Fortified'. The same metaphorical use of the word occurs in Aristoph. Ach. 1133,

ΔΑ. ἐν τῷδε (his breast-plate) πρὸς τοὺς πολεμίους θωρήξομαι.
ΔΙ. ἐν τῷδε (his goblet) πρὸς τοὺς συμπότας θωρήξομαι.

or as Frere translates it:

Lam. I'll charge with this, accoutred every limb.
Dik. I'll charge with this, a bumper to the brim.

123. οἰνοχοείτω—Understand ὁ οἰνοχόος. So with the verb ἐσάλπιγξε, in Xenophon, ὁ σαλπιγκτὴς is understood.

124. 'Such merry meetings come not every day'. Frere.

125. μέτρον—'My limit'.

127. ἥξω—This word is somewhat doubtful. Other suggestions are δείξω, ἕξω, λήξω: and Bergk suggests ἔξω, altering the first half of the pentameter to οὔτε τι νήφων εἰμί'. The text may be rendered thus: 'I shall arrive (home) in a condition in which the result of drinking is most gratifying: for I am neither exactly sober, nor yet too drunk'.

132. αἰδεῖται—'There is nothing that a man is ashamed of doing'.

137. ἔγχεε τοῦτο μάταιον—'That foolish order, "fill my cup"'.

139. ἡ μὲν—Understand κύλιξ—'One is presented as a pledge of friendship; another is a challenge'.

140. χεῖλος ἄγαις—Bergk's conjecture to replace χειρὸς ἔχεις.

145. ἐς τὸ μέσον—'Impartially'.

147. Some friend, ruined or distressed at home, lands destitute at Megara, reckoning on the poet's hospitality.

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149. 'We will put in thwarts to support the ribs of your ship'. Metaphorically said, implying that he will give him such entertainment as he can.

152. This line is generally considered corrupt; and various emendations are proposed. But they scarcely seem necessary. 'If you bring a friend with you, sit down (to the meal) just as you are with regard to friendship', i.e. with your friend. Cp. ὡς εἶχε τάχους ἕκαστος, Thucyd. II. 90.

156. 'That I find it a hard matter to live well, but am well content to live hardly'.

159. μήποτε—This negative can scarcely stand here. Better, read (with Ahrens) οὐ for ὅτι.

160. οἷσιν ἔπεστι—'In whose power is'.

161. χρὴ—So Brunck, for the usual καί.

ἔγεντο—This, and the following aorists, are all gnomic.

167. The name Simonides occurring here again, as in l. 119, suggests a possible reference of the authorship of this piece also to Evenus.

οἷά περ ἦδειν—'Such as were once familiar to me'.

169. παρέρχεται—i.e. the wealth that I cannot retain.

171. The metaphor of a ship is familiar from Horace, I. 14, which was borrowed from Alcæus.

175. οἳ' ἔρδουσι—'Considering what they do'. οἷα=ὅτι τοῖα. Cp. Hom. Od. IV. 611, αἵματος εἶς ἀγαθοῖο, φίλον τέκος, οἳ' ἀγορεύεις.

κυβερνήτην—Perhaps the whole aristocracy.

178. δασμός—The redistribution of property. See introductory notice of Theognis.

181. ἡνίχθω—The perfect imperative expresses that what has been said above shall be decisive and final. So Thucyd. I. 71, μέχρι τοῦδε ὡρίσθω ὑμῶν ἡ βραδυτής.

183. πλήθει—Dative of special limitation. Cp. Soph. Antig. 904, καίτοι σ' ἐγὼ 'τίμησα τοῖς φρονοῦσιν εὖ, 'in the eyes of the sensible'.

184. ἆρ' ἦν—The imperfect with ἆρα expresses a fact previously overlooked. See Goodwin's Moods and Tenses, § 11, note 6.

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189. βλάπτουσα—'Depriving of'.

191. ὄντινα ἀμφικαλύψῃ—A very unusual construction after the historic ἐπεφράσατο. The meaning of that aorist must be extended; 'no one ever yet devised, or ever will devise, of all whom &c.'

192. ἔλθῃ—ὅστις must be supplied as subject, from ὄντινα.

200. ἄφαρ—'Instantaneous'. See on ἄϊχα, l. 25.

215. θηρῶν—This word must be corrupt. Bergk suggests ῥυθμῶν, but that does not help much: his other idea that it may be a proper name, Θήρων, seems more satisfactory.

216. τοῖς συνιεῖσιν—'In the eyes of the wise', see on l. 183.

218. ἐκτελέσας περᾶν = ἐκτελέσαι πρὶν περᾶν, a very common usage of the aorist participle. See on Tyrtæus, III. 38.

219—20. 'It would be natural that the man who was expecting a lot of longer duration, would spare all the more what means of life he has'. βίον is attracted into the relative clause, and τοῦτον is the subject of φείδεσθαι. The longer a man knew his life would last, the more sparing he would be.

221. οὐκ ἔστιν...i.e. κατιδεῖν τέλος.

223. τριόδῳ—Two roads are before him, and he has come along the third.

229. πρὶν ἐκτελέσαι—'Before coming to the end' of his property.

230. οὐπιτυχών—'Some common person'.

231. πονεῖν and δόμεν must have a subject τινά. 'So that one labours in vain (in such a case) and cannot give to whom he desires'.

234. ὅπου—Conditional relative with subjunctive without ἄν.

237. Cp. Juv. VI. 19,

Paullatim deinde ad superos Astræa recessit
Hac comite, atque duæ pariter fugere sorores.

239. πιστοὶ—is here the attribute, and δίκαιοι the predicate.

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242. **οὐδὲ μὲν**—Equivalent to **ἀλλ' οὐ μήν**. Emphasizes the concluding sentence of a series of negatives. 'No, not yet'.

250. 'Confirming a dishonourable covenant with vile deeds'.

SIMONIDES OF CEOS.

Born 556, died 468 B.C. Most famous as a lyric poet, but wrote also many beautiful epitaphs and other elegies.

I.

This elegy is sometimes attributed to Simonides of Amorgos.

2. **Χίος**—Homer.

7. **ὄφρα**—Observe, followed by subjunctive without **ἄν**, as in Homer—*οἶνον πινέμεναι ὄφρ' ἐθέλητον*—and *ὄφρα τοι αὐτὸς ἔπωμαι*, and the like. See Goodwin's Moods and Tenses, § 63. 1. a.

14. **ψυχῇ**—'to self'. The 'genius' of Horace.

Cras genium mero curabis.
Od. III. xvii. 14.

τῶν ἀγαθῶν—Partitive genitive after *χαριζόμενος*.

EPITAPHS.

I.

On Corinthians killed at Salamis.

1. **ἀκμᾶς ἑστακυῖαν**—The Doric form of **α** for **η** is found in several words in this epitaph, and **ἄμμιν** for **ἡμῖν** in l. 5.

2. **αὐτῶν**—'Our own'. This reflexive pronoun may be used for all persons.

3. **φρεσὶ**—must be corrupt. **περὶ** belongs to **ἤψαμεν**. 'We attached' to the Persians.

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II.

On the victim of a shipwreck off the Scironian rocks.

1. **ὄφελεν**—With *ὁρᾶν*, 'ought to have seen', i.e. ought to have been a point whence one might see Ister or Tanais.

4. **Μεθουριάδος**—An island between Megaris and Salamis.

III.

4. **Χῖον**—It is so unusual to find this first syllable long, that many corrections of the line have been suggested: e. g. *οὐδὲ Χίον ἵκευ*, or *οὐδ' ἵκευ Χίαν*, i.e. the Chian (land).

ΑΝΑΘΗΜΑΤΙΚΑ.

This epigram, as is evident from l. 5, refers to the victory of Cimon at the battle of the Eurymedon; but the uncertainty of the date of that engagement renders it also uncertain whether Simonides could have been the author.

5. Thucydides, I. 100, *ἐγένετο δὲ μετὰ ταῦτα καὶ ἡ ἐπ' Εὐρυμέδοντι ποταμῷ ἐν Παμφυλίᾳ πεζομαχία καὶ ναυμαχία Ἀθηναίων καὶ τῶν ξυμμάχων πρὸς Μήδους, καὶ ἐνίκων τῇ αὐτῇ ἡμέρᾳ ἀμφότερα Κίμωνος τοῦ Μιλτιάδου στρατηγοῦντος.*

8. **ἀμφοτέραις χερσὶ**—both by sea and land: as *ἀμφότερα* in Thucydides above.

ERINNA.

An epigram in Anthol. Pal. 9. 190 says of Erinna, that she was as much superior to Sappho in hexameters as Sappho was to her in lyrics, and that her 300 lines on the Distaff were equal to Homer. She died in early youth: and in these epitaphs on her friend Baucis there seems to be almost a foreboding tone.

I.

1. **στᾶλαι**—In these epigrams several Doric forms will be found, *α* for *η*, termination of 3rd plural in *-ντι* as in *τελέθωντι, εἰδῶντι, ἀγγελέοντι,—εῦσαν* for *οῦσαν*.

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Σειρῆνες—May not these have been some winged emblems of the departed soul? The mythical Sirens were partly human and partly birds.

7. **εἰδῶσι**—For *εἰδῶσι*, subj. of *οἶδα*.

II.

Same subject.

4. **ἀγγελέουσι**—3rd plur. future. The subject is *τὰ καλὰ σώματα*, an unusual instance of neuter plural with plural verb.

5. The MSS. leave open to conjecture that part which is enclosed in brackets. With the reading of the text, the sense is 'the bridegroom burned the maiden on the funeral pile (*ἐπὶ πυρκαϊᾶς*) with the same torches by whose light the marriage-hymn (Ὑμέναιος) was intended to be sung'.

8. Cp. Meleager, VI. 6, foll.

XENOPHANES.

Xenophanes, as Prof. R. C. Jebb says in his Primer of Greek Literature, 'is interesting as a poet-philosopher protesting against the vulgar poetry'. This is said with reference to his blaming those who wrote fables about Titans and Centaurs. He was the founder of the Eleatic school of philosophy, having been driven from his native town Colophon. He probably flourished about B.C. 520, but there is much difference of opinion on that subject. Both the fragments which follow are preserved in Athenæus (XI. 462 C and X. 413 F). The former describes elegantly the beginning of a symposium; and the latter asserts the superiority of intellect to athletics.

I.

1. **ξάπεδον**—=*δάπεδον*.

2. The reading *ἀμφιτιθεὶς* occurs in Athenæus; and if that is right, either we must suppose a couplet lost, or we must tolerate an awkward anacoluthon. The anacolutha which we find in Thucydides (as for instance I. XXV. 4, and VII. XXVIII. 3)

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are in long sentences, and the verb has to be supplied from the preceding sentence. Here it would be just the reverse. The subject of *ἀμφιτίθει* is *ἄλλος μέν*, understood.

5. **ὃς οὔποτε**—'Which declares it will never fail'. Herodotus uses (VII. 187) the word *προδοῦναι* for the failure of the rivers exhausted by the army of Xerxes.

11. **ἐν τὸ μέσον**—So Karsten, for *αὐτὸ μέσον*, which would mean 'right in the middle'. Hermann reads *αὐτομάτοις*.

15. **τὰ δίκαια δύνασθαι**—Dependent on *εὐξαμένους*.

16. **προχειρότερον**—This word does not readily give the required sense, 'our first duty'. Schneidewin proposes *προαιρετέον*.

17. **ὅσσον κεν ἔχων ἀφίκοιο**—The relative here is not conditional: but *ἔχων* is virtually the protasis of a conditional sentence (=*εἰ ἔχοις*) to which *κεν ἀφίκοιο* is the apodosis.

20. A line much discussed and worried by critics. For instance *ὥς οἱ μνημ. καὶ μένος, ἀμφ' ἀ.* 'the man who relates good things about virtue, as his memory and inclination serve'. Another supposes the words *ἡ μνημ.* and *ὃς ἀμφ' ἀ.* to be the first words of scholia. The text however is by no means impracticable. 'We should praise the man who after drinking reproduces good things, as his memory serves; and him who *ἀναφαίνει* on the subject of virtue'.

II.

Athenæus, where he quotes this fragment, quotes also a fragment from the Autolycus of Euripides, which he suggests is borrowed from this. It is too long to quote here.

4. **ἔχων**—'Acquainted with the art'. Cp. Plat. Protag. 322 B, *πολιτικὴν γὰρ τέχνην οὔπω εἶχον*.

5. Observe *ἄεθλον* in the sense of *ἄεθλος*. It is found elsewhere in the plural in this sense; but not (?) in the singular.

10. **ἵπποισιν**—Understand *κῦδος ἄροιτο*.

11. Cp. Plat. Apol. 36 D. 'What would be a reward suitable to a poor man who is your benefactor, who desires leisure that he may instruct you? There can be no more fitting reward than maintenance in the Prytaneum, a reward

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which he deserves far more than the citizen who has won the prize at Olympia in the horse or chariot race. For I am in want, and he has enough; and he only gives you the appearance of happiness, and I give you the reality' (Jowett).

13. **νομίζεται**—'Are held in honour'.

16. **πενταθλεῖν**—Understand *ἀγαθὸς* before this, and before *παλαισμοσύνην*.

22. **μυχοὺς**—'The treasure-chambers'.

ION.

A tragic poet, who flourished about 450 B.C. A few fragments of eleven of his tragedies remain. He was also a writer of history in the style and dialect of Herodotus, and of epigrams and lyric poetry. The tone of his elegiac poetry is given in the 7th and 8th lines of Fragment II.

I.

This fragment is quoted by Athenæus, x. 447 D.

1. **θυρσοφόροις**—'Wine-drinkers'.

2. 'For this (i.e. wine, as personified by Dionysus) has been the cause of manifold conversation'. But the text is disputed.

6. **αἰθέρος**—Nothing can be made of this word except by adopting the suggestion of Hartung *'πωρέξατο* for *ἐπτύξατο* in l. 5. Then we can translate 'Since the time when the cluster-bearing vine uplifting her shoot from beneath the soil reached out towards the sky with her luxuriant branch'. But Bergk suggests *αἰγέρου* for *αἰθέρος*: then the sense will be 'since the vine twined herself about the luxuriant bough of the poplar'.

7. **παῖδες φωνήεντες**—The grapes, which spring from the 'eyes' of the vine, and 'speak' when they have been trodden and are fermenting in the vat.

9. **ἀμέλγονται**—'Have extracted from them'.

15. **αἰῶνα**—'For life', not object of *δίδου*.

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II.

From Athenæus x. 463 B.

3. **προχύταισιν**—From *προχύτης*. The attendants are to mix the wine and water for the *κρητὴρ* in silver jugs.

4. This line, as it stands in the text, can only be translated by giving to *νιζέτω* the unusual and forced sense of 'sprinkle' and taking *χρυσὸς* as the name of a slave. There are very numerous suggestions to emend the apparent corruption of *χειροῖν νιζέτω*. Bergk *χερσὸν νιζέτω ἠκ' ἐδ.* 'gently moisten the dry floor'. This makes very good sense, and I would venture to suggest an alteration of *χρυσὸς* to *χρυσοῦς*, 'the golden jug'.

5, 6. These names seem to shew that the fragment was originally intended for a Spartan feast. (See Preface, page x.)

CRITIAS.

This is the famous Critias, once pupil, and afterwards persecutor, of Socrates; one of the Thirty Tyrants in B.C. 404.

We are indebted to Athenæus for the preservation of both these fragments. The first is quoted by him in I. 28 B as a catalogue of the specialities of different countries: and the second in X. 432 D as a proof that the Spartans eschewed the practice of drinking healths.

I.

1. **κότταβος**—For an account of this game see Bekker's Charikles. Here the word means the 'basin' into which the wine was thrown.

2. 'Which we set up as a mark for the throwing of the wine-drops'.

3. **ὄχος**—'carriage' as distinguished from *ἅρμα* the war-chariot. Pindar also mentions this Sicilian origin (Pyth. Frag. 73, Dissen), *ἅρμα Θηβαῖον· ἀλλ' ἀπὸ τᾶς ἀγλαοκάρπου Σικελίας ὄχημα δαιδάλεον ματεύειν.*

4. **Θεσσαλικὸς**—Predicate.

7. **κρατεῖ**—'bears the palm'.

12. Athens [*ἡ τὸ καλὸν* M. *κ.τ.λ.*] invented pottery, the joint produce of the wheel, the clay, and the furnace.

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II.

1. κείμενον—Used as the passive of *τίθημι*, 'established'.

4. ἐπὶ δεξιτερὰν—'From left to right'. Everything was done in this order at the symposia, drinking, speech-making, &c.

5. It is doubtful whether the word ἄγγεα does not belong to the Pentameter, and an entire Hexameter is lost. Meineke joins ἄγγε' ἃ Λυδὴ χεὶρ κ.τ.λ. supposing an allusion to the special egg-shaped goblets made in Lydia. ἄγγεα is the object of some verb having the sense of 'to pass round'.

15. τοσοῦτον—'only so much'.

16. 'So that every one raises his mind to cheerful hope'. ἐλπίδα is Meineke's emendation of *ἀσπίδα*, which could hardly bear any sense here.

23. παραχρῆμα—Take with *τέρψασαι*, 'though they gratify for the moment'.

26. πρὸς—belongs both to *φρονεῖν* and to *εἶναι δυνατούς*.

PLATO.

These, and many other Epigrams are generally ascribed to Plato, but with no very certain authority. The practice of composing such neat trifles was no doubt a favourite amusement.

I.

Epitaph on a Sailor.

4. τόσσον—So little.

6. He wishes that Minos may see him wearing the stolen cloak; for then he will not escape punishment.

II.

On a fountain representing a Satyr pouring out water instead of his more familiar liquor.

5. κοῦρον—Probably Bacchus was represented asleep.

III.

On a statue of Pan.

4. ὑγρὸν—flexible. 'Passing his flexible lip over the joined reeds'.

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HERMESIANAX.

Lived at Colophon in the time of Philip and Alexander the Great. The following fragment is the greater part of the third book of a long Elegiac poem in three books, with the title of Leontium, his mistress' name. Athenæus quotes it in XIII. 597 B, as a catalogue of the loves of the poets.

1. οἵην—For the construction compare Horace Od. IV. iv.

Qualem ministrum fulminis alitem, &c.

Here the οἵην has no correlative. It may be supplied either thus, 'Leontium is as beloved as Agriope, whom &c.', or thus (anticipating the construction of ll. 85, 89), 'My love is like that of Orpheus, who &c.' Or it may be an indirect question depending on οἶσθα, as in ll. 47, 57, 71.

2. Ἀγριόπην—Another name of Eurydice.

6. ῥεῦμα—Object of συρομένη—'as it draws its current through the tall reeds'.

11. τεθοωμένου—From θοόω. 'Sharpened'.

15. Μήνης—According to Plato (Rep. 364 E) Orpheus and Musæus were both Σελήνης ἔκγονοι.

17. παρὰ πέζαν—At the foot of the hill on which Demeter's temple was built at Eleusis.

18. ἐξεφόρει—'used to utter'.

19. Ῥάριον—'actively occupied as a priestess about the Rarian plain of Demeter'. But there are other readings of this line.

26. The allusion here is to the lost poem of Hesiod called ἠοῖαι, containing accounts of women beloved by the gods. The ancient grammarians say that these heroines were introduced in the poem by the expression ἢ οἵη. This, according to Hermesianax, was the name of Hesiod's mistress.

28. δαίμονα—i.e. Love.

29. αἷς—Not relative, but reflexive pronoun.

ἐνετείνετο—'sang of', literally, put into the limits (of verse).

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31. The idea is that Homer himself went and settled after many untoward adventures in Ithaca, and represented his own history under the name of Odysseus.

33. Ἰκαρίου—Brother of Tyndareus, and father of Penelope. By celebrating Penelope, Homer made her native country famous.

35. Μίμνερμος—See Introductory Remarks on this poet: p. viii. It is not meant here that he was the inventor of Elegiac Poetry, but was the first to give it the plaintive character which it first bore in his writings; hence the epithet μαλακοῦ.

38. κημωθὲις—literally, 'muzzled'. Here, 'wearing the mouth-piece', which was a leather-band intended to compress the cheeks and lips of the flute-player. It was called φορβεία. Lat. *capistrum*.

συνεξανύων—Schweighäuser's reading for σὺν Ἐξαμύῃ.

39, 40. δήχθη...μισήσας—'He was stung with hatred'. Meineke (in Athenæus) reads ἤχθετο for δήχθη. οἷα=ὅτι τοιαῦτα, as in Theognis, 175.

42. Πακτωλοῦ—This means that he followed Lyde into Lydia.

43. Σαρδιάνην—So Meineke in Athenæus. Bergk (Anthol. Lyrica) reads Δαρδανίῃ.

50. Τήϊον—Anacreon, his rival.

52. στελλομένην—'in the company of'.

54. κεκλιμένην—'sloping upwards to the mountain'. Generally used with ἀλὶ of sloping downwards. Teos is meant, Anacreon being the subject of φοίτα.

57. μέλισσα—i.e. Sophocles.

59. Theoris became the mother of Ariston, the father of the younger Sophocles.

61, τὸν ἀεὶ πεφ.—Euripides, 'the man who had always been on his guard against' women.

62. This line in Meineke's text of Athenæus reads

καὶ σπανίων μ. κτ. ἐκ συνιόντων,

'who acquired hatred from infrequent intercourse'. This does not seem satisfactory: and in our text, which is that of Bergk,

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little sense is to be made of the word *πάντων*. Supposing we read *πρώτων*, then *ἐξ ὀνύχων πρ.* would mean 'from his earliest childhood'. (Lat. *tenero ab ungui.*) But *κτώμενον* could scarcely bear the sense 'possessed'.

63. **σκολιοῖο τόξου**—The bow of Cupid.

66. **Αἰγειῶν**—'Of the people of Ægæ in Macedonia'. Also called Edessa, the ancient capital. Euripides was for some time a guest of Archelaus the king of Macedonia. Meineke (in Ath.) reads *Αἰγειὼ μέθεπεν δ' κ.τ.λ.* 'and ran after Ægeo, the housekeeper of Archelaus'.

68. An allusion to the story that he was torn to pieces by the king's dogs.

69. **ἄνδρα**—Philoxenus, a dithyrambic poet who flourished about 400 B.C. and passed some time of his life at the court of Dionysius at Syracuse.

72. **ταύτης διὰ πτόλιος**—This seems to shew that at some time of his life he also visited Colophon.

73. **ἀτουσα**—Agrees with Leontium, whom the poet is addressing.

74. This Galatea was a favourite flute-player of Dionysius; and had been a shepherdess (?). It seems almost impossible to make sense of this line. *προγόνοις* is said to mean 'the young lambs' (!), in which case we must suppose that Hermesianax intended to say that Philoxenus inspired these creatures with the love which he felt for Galatea. But the line seems hopelessly corrupt.

75. **τὸν ἀοιδὸν**—Philetas, the celebrated elegiac poet of Cos, instructor of Theocritus, addressed in conjunction with Callimachus as a model of Elegiac poetry by Propertius (4. (3). 1, 1 and elsewhere).

78. **λαλιήν**—Perhaps a reference to a book of miscellanies (*ἄτακτα*) which was Philetas' chief contribution to Grammar.

79 foll.—Philosophers even, as well as poets, have come under the influence of love.

ἐκτίσσαντο—'have made for themselves'. Meineke *ἐκτήσαντο.*

81. 'Whom subtle wisdom has emaciated in arguments on burning questions'.

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83. οὐδ' οἱ—'not even they'.

85. οἵη—here, and οἷῳ in l. 89, seem dependent upon γιγνώσκεις, l. 73. See on l. 1.

86. ἑλίκων κομψά—'the subtleties of geometric curves'.

89. ἔχρη—impf. of χράω.

96. ἀπιθάνης—A doubtful reading. Bergk gives Ἀπιδανῆς. Query, 'Thessalian'?

PHANOCLES.

A contemporary of Hermesianax and Philetas, of the Alexandrian school, about the time of Philip and Alexander. This extract is a remnant of a poem of some length entitled Ἔρωτες. It describes the death of Orpheus.

4. ὁμοῦ χέλυϊ—'together with his lyre'. ὁμοῦ is used twice thus by Sophocles.

9. ἔνθα—the apodosis to ὡς—'there' (or 'then') the men buried, &c....;

12. Φόρκου—'of Orcus'. The head (i.e. voice) of Orpheus could influence the waters of Styx (στυγνὸν) in Orcus.

13. ἐκ κείνου—'since that time'.

17. ἃς ἀλόχους—'their own wives'. Herodotus, v. 6, says that tattooing was a mark of nobility among the Thracians.

THEOCRITUS.

This celebrated Bucolic Poet was a native of Syracuse, and flourished about B.C. 270, under Ptolemy Philadelphus. It is upon his bucolic poems that his fame entirely rests. At Alexandria he caught the fashion of reviving Epic poetry, and learned to try his hand also at the Elegiac metre. Doric forms here are frequent, and will be noticed as they occur.

I.

On a votive offering to Apollo and the Muses.

2. κεῖται—'is offered'. κεῖμαι does duty for the perf. passive of τίθημι.

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3. τὶν—Doric form of σοί.

4. ἀγλάϊσεν—'produced in your honour'.

6. τερμίνθου—Turpentine-tree: not an evergreen. It is called oak or terebinth in the Old Testament.

II.

Description of a statue of Priapus.

1. τήναν—Doric for ἐκείνην.

τόθι—for οὗ.

3. τριοκελὲς—'very dry'. A not uncommon use of τρι- in composition.

10. ἀχεῦσιν—Doric for ἠχοῦσιν.

13. τηνεῖ—Doric for ἐκεῖ.

15. ἐπιρρέξειν—εὔχεο must be understood before this, in the sense of 'vow'. Pray that I may cease to love, and vow that in that case I will sacrifice, &c.

ἢν δ' ἀνανείσῃ—'but if he (Priapus) refuse, then I, winning his (Daphnis') friendship, will offer three victims'.

III.

An invitation to join in a pastoral Trio.

1. διδύμοις αὐλοῖσιν—'twin flutes'. Called in Latin *tibiae dextra et sinistra*, from their position in the performer's mouth; and in Herodotus (I. 17), *αὐλοῦ γυναικηίου τε καὶ ἀνδρηίου*, 'the male and female flute', from their different pitch.

3. ἀρξεῦμαι—for ἄρξομαι.

6. ὀρφανίσωμες—Dor. for ὀρφανίσωμεν. The shepherds' superstition, however, was that it was dangerous to wake Pan from his mid-day sleep. Here he says apparently, 'let us do it and take the consequences'.

IV.

On the death of a young she-goat.

4. ἀμφεπίαξε—from ἀμφιπιάζω. Doric form of ἀμφιπιέζω, with ξ for σ as usual in that dialect.

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5. **κλαγγεῦντι**—Doric for *κλαγγοῦσι*.

6. **δοτέον οὐδὲ τέφρα**—Equivalent to *οὔτε δοτέον οὔτε τέφρα*. This is a not uncommon ellipse; but *οὐδέ* is rare for *οὔτε*.

V.

On the safety of Caicus' bank.

2. **ἀνελοῦ**—for *ἀνελοῦ*. 'Take up your deposit, when the calculations are brought to a balance'. It is not usual to say that the *account*, but that the *accountant*, *πρὸς λόγον ἔρχεται*.

3. **ἄλλος τις**—'let others give an excuse (for not handing over your balance: Caicus will get up at night to count it out if you wish'.

CALLIMACHUS.

This poet was chief librarian of the famous Alexandrian library, probably from B.C. 260 to B.C. 240: and one of the most prolific writers of all antiquity. He wrote six hymns, of which 'The Bath of Pallas' is one, and the only one written in Elegiac verse and in the Doric dialect: seventy-three Epigrams: numerous Elegies of which only a few fragments remain: and numerous prose works. His elegies were highly valued by the Roman poets; one, called *Αἴτια*, was imitated by Ovid in his Fasti; and another, 'De Coma Berenices', translated by Catullus.

The women of Argos on a certain appointed day were wont to take the statue of Pallas down to the river Inachus and wash it there. A similar ceremony for the statue is mentioned by Ovid (Fast. IV. 133),

Aurea marmoreo redimicula solvite collo:
Demite divitias; tota lavanda Dea est.

N.B. The principal Doric forms to be observed in this Hymn are, (i) in vowels—*ᾱ* for *η*, as *τᾶς* for *τῆς*, l. 1: *ω* for *ου* as in *λωτροχόοι*, l. 1: *οι* for *ου* in participles, as in *φέροισα*, l. 7: *ᾶ* for *ῶ* in gen. plur. fem. as in *τᾶν φρυασσομενᾶν*, l. 2: and in *πρᾶτος* for *πρῶτος*, l. 9. And (ii) in consonants, *κ* for *τ*, as in *ποκὰ* for *ποτὲ*, l. 5: *ν* for *λ*, as in *ἦνθε*, l. 8: *ξ* for *σ* in future and 1st aor. of verbs in *-ζω*, as in *ἐδίκαξεν*, l. 18: *σδ* for *ζ* as in *περκάσδων*, l. 74.

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I.

4. **σοῦσθε**—See Veitch (Irregular Verbs) under *σόομαι*, or Lexicon under *σεύω*.

17. **οἴσετε**—May be future, with ellipse of *ὅπως*: 'see that ye bring not', but it is better to take it as imperative. Veitch gives instances of *οἶσε*, *ὀισέτω*, and *οἰσόντων* as well.

τήνας—Doric form of *ἐκείνης*.

18. Allusion to the judgment of Paris between Athene, Here, and Aphrodite.

22. Compare Tibullus, I. viii. 10,

Saepeque mutatas disposuisse comas.

25. **Διόσκορες**—Castor and Pollux:

Fratres Helenae, lucida sidera.
Horace, Od. I. iii. 2.

ἐμπεράμως—Adverb of *ἐμπέραμος* = *ἔμπειρος*.

λαιτὰ—Not to be confounded with *λεῖα*. The more usual form is *λιτά*.

29. **ἄρσεν**—The oil is so called either from its use in masculine exercises, or simply as implying strength and vigour, as in Soph. Phil. 1455, the roar of the sea is called *ἄρσην*, and in Persius VI. 4, *marem strepitum fidis Latinae*.

31. **ἀπὸ**—Belongs to *πέξηται*, 'comb out'.

35. **Διομήδεος**—For services rendered to him at Troy, Diomede, according to Pausanias, erected a temple to Athene at Argos.

37. **τεῖν**—Doric form of *σοί*.

38, 39. **θάνατον**—is the object of *ἑτοιμάζοντα*. 'Knowing that the people were preparing to put him to death, according to sentence passed'.

47. Physadea and Amymone were both daughters of Danaus, who were connected with legends of the origin of springs near Argos.

52. **οὐκ ἰθέλων**—Must be taken together, as equivalent to *ἄκων*, 'unintentionally'.

54. **τὠργος**—i.e. *τὸ Ἄργος*.

ἐσσεῖται—Common Doric form of future.

55. **μέσφα**—'Meanwhile'.

69. **ἔσσαν**—Doric form of *οὖσαν*.

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72. λωντο—=ἐλούοντο.

74. ἀνεστρέφετο—'Was passing by'.

75. ἄφατόν τι—'Having an indescribable thirst'.

79. Εὐηρείδα—Teiresias, son of Everes.

88. παριτέ—Verbal of πάρειμι, 'approachable'.

89. ὄλεσσας—2nd sing. 1 aor. indic.

90. οὐ πολλάς—To make up for her indifferent success in hunting, or irritated by it, the goddess (says Chariclo) has taken the eyes of the youth.

98. ὧδε—'As follows'.

99. ὅκα μὴ θῆται—'Against the will of the divinity'.

100. τοῦτον—Subject of ἰδεῖν. μισθῷ, 'at a great cost'.

102. ἐπένευσε—It has been suggested to alter this to ἐπέννησε as more in accordance with the metaphor of λίνα. But it can scarcely be said that the 'threads spin'. μοιρᾶν λίνα=μοῖραι, 'the fates were so inclined'.

105 foll. How many sacrifices and prayers will the father and mother (Καδμῆις, i.e. Autonoe, daughter of Cadmus) of Actaeon offer, that their son may be blind instead of torn to pieces by his dogs, which fate befell him in consequence of unintentionally seeing Artemis at the bath.

110. ξυναὶ—'In company with' Artemis.

121. αἴσιος—'Whose flight is propitious'.

127. Compare Hom. Od. x. 494:

τῷ καὶ τεθνηῶτι νόον πόρε Περσεφόνεια,
οἴῳ πεπνῦσθαι· τοὶ δὲ σκιαὶ ἀΐσσουσι.

128. Ἀγεσίλᾳ—This was a surname of Pluto, as the god who carries all men away.

134. There is some corruption in this line. The latter part should perhaps be read ᾧ κε καὶ ἀ θυγάτηρ.

139. ἴλάσσαις—Optative.

II.

This epigram gives advice similar to that of Horace, Od. IV. xi. 29,

Semper ut te digna sequare, et ultra
Quam licet sperare nefas putando
Disparem vites.

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4. κατ' ἐμέ—'Suitable to me'.

5. σύν μοι βούλευσον—i.e. συμβούλευσόν μοι.

9. βόμβικας—These whipping-tops are alluded to by Vergil (Aen. VII. 378),

Ceu quondam torto volitans sub verbere turbo,
Quem pueri magno in gyro vacua atria circum
Intenti ludo exercent: ille actus habena
Curvatis fertur spatiis &c.

and by Tibullus (I. v. 3):

Namque agor ut per plena citus sola verbere turbo
Quem celer assueta versat ab arte puer.

12. τὴν κατὰ σαυτὸν—The boys meant 'whip your own top'. The philosopher suggests the adapted meaning, 'choose the wife that suits you'.

13. ἐφείσατο...δράξασθαι—'Forbore to grasp at union with the wealthier family'.

III.

On the death of Heraclitus.

3. Cp. Vergil Ec. IX. 51:

Saepe ego longos
Cantando puerum memini me condere soles.

κατεδύσαμεν—'saw (the sun) set'.

4. τέφρα πάλαι—Another reading is τετραπάλαι. That is a very rare word; but so is the use of σποδιή as an adjective. The choice must be made between them.

6. ἔπι...βαλεῖ—Tmesis.

IV.

Epitaph on a merchant drowned at sea.

4. ἄλλως οὔνομα—'nothing but a name'.

6. ἐρίφων δυομένων—'At the setting of the Kids'. These are stars in the constellation of Auriga, and said to be

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productive of stormy weather both at their rising and setting. Of course all stars that ever set, set every day: but the classical poets when they distinguish particular seasons by the *setting* of stars, refer to what is called their cosmical setting, that is, the time of year at which they are setting at sunrise. Cp. Hor. Od. 3. i. 27: *Sævus Arcturi cadentis impetus, aut orientis Hædi;* and Verg. Æn. ix. 668, *quantus ab occasu veniens pluvialibus Hædis verberat imber humum.*

V.

On the suicide of Cleombrotus.

4. ἓν τὸ περὶ ψυχῆς γράμμ'—i.e. The Phaedo of Plato, which Cato of Utica (so called) read before he stabbed himself. This epigram is referred to by Cicero, Tusc. Disp. i. 34, § 84, *Callimachi quidem epigramma in Ambraciotam Cleombrotum est: quem ait, quum nihil ei accidisset adversi, e muro se in mare abjecisse, lecto Platonis libro.*

VI.

On the death of two children of Aristippus.

5. Ἀριστίπποιο—Not the celebrated philosopher of Cyrene, who lived a century earlier. Very probably one of his descendants: at all events a man of note, as the whole of Cyrene κατήφησεν on his account.

VII.

Set a thief to catch a thief.

1. ἔχων ἀλάνθανεν—'had a wound (all the time) though he did not shew it'.

3. φυλλοβολεῦντα—Doric form of contraction. The petals fell off the roses in his garland, from his agitation (?).

5. ἄπτηται—'he is well scorched' with love.

οὐκ ἀπὸ ῥυσμοῦ—*ῥυσμοῦ* for *ῥυθμοῦ*. 'Not far from the truth'.

6. Having been in love, I know the symptoms.

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VIII.

Genuine Sport.

This Epigram is almost translated by Horace, Sat. I. ii. 103:

.....*Leporem venator ut alta*
In nive sectetur, positum sic tangere nolit,
(Cantat, et apponit) meus est amor huic similis, nam
Transvolat in medio posita, et fugientia captat.

3. κεχρημένος—'acquainted with'. So συμφορῇ κεχ. Herod. I. 42.

4. τῇ, τόδε βέβληται,—'see, here is one already wounded!'

IX.

On the drowning of a child.

2. εἴδωλον—his own reflection in the tank, or spring.

4. 'To see if he had any particle of life remaining'.

5. νύμφας οὐκ ἐμίανεν—If his body had remained in the water, it would have polluted its clearness.

X.

Votive offering of a nautilus to Arsinoe, the wife of Ptolemy Philadelphus: who was worshipped after death as Venus Zephyritis. Quoted in Athenæus, VII. 318.

1. παλαίτερος—'of yore'. The reading is doubtful: some read παλαίτερον, others πάλαι τέρας.

2. Σεληναίης—The name of the girl who offers the shell on her marriage. It was customary for girls thus to dedicate the treasures of their childhood to Venus.

3. εἰ μὲν ἐῇται—Understand εἶεν. Pliny says of this creature: *duo brachia retorquens, membranam inter illa mirae tenuitatis extendit. Qua velificante in aura, ceteris subremigans brachiis, media cauda ut gubernaculo se regit.* N. H. IX. 29.

5. σῦλος—'actively'.

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9, 10. **μηδέ μοι κ.τ.λ.**—'And that no longer for me (now that I am dead) the halcyon's egg be laid'. These eggs must have been supposed to be the nautilus' food. The Halcyon is some sort of gull, certainly not a kingfisher. The fabulous idea about them was that, during the time of their brooding, at the winter solstice, all seas were calm. Hence the expression 'Halcyon days'.

11. **Κλεινίου θυγατρὶ**—i.e. Selene.

EPIGRAMMATISTS.

SIMMIAS OF RHODES flourished under the earlier Ptolemies, as a poet and grammarian of the Alexandrian School. This and another epitaph on the same subject in the Anthologia Palatina are ascribed to Simmias of Thebes, the friend of Socrates; but Bergk considers the double treatment of the same subject as a mark of later date.

6. **καὶκ**—The preposition belongs both to **Μουσῶν** and **Χαρίτων**—'with the united help of Muses and Graces'. With the reading **καὶ**, **ἄμμιγα** must govern a genitive instead of (as usual) a dative.

ANTIPATER OF SIDON is mentioned by Cicero (de Or. III. 50) as contemporary with Q. Catullus, who was consul, B.C. 102.

I.

Epitaph on Orpheus.

8. **τῶν παίδων Ἀΐδην**—'death from their children'.

οὐδὲ θεοῖς—'not even the gods'.

II.

Epitaph on Anacreon.

5. **ὄφρα κε**—The conditional particle is sometimes joined to final conjunctions before the subjunctive mood. See Goodwin, Moods and Tenses, § 44, note 2.

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7. βάρβιτον—Very rarely neuter, as here.

8. διαπλώσας—A metaphor used also by Plato, (Phaedo, 85 D), ἐπὶ τούτου τοῦ λόγου ὀχούμενον ὥσπερ ἐπὶ σχεδίας κινδυνεύοντα διαπλεῦσαι τὸν βίον.

III.

On the tomb of Aristomenes.

1. τεῦ—Doric for τίνος; An eagle was represented perched on the tomb, in token of the bravery of the deceased.

6. ἄμμες—Doric for ἡμεῖς.

IV.

Epitaph on Ibycus.

Ibycus, a lyric poet of the 6th century B.C. was attacked by robbers near Corinth, and called upon a flock of cranes that happened to fly over him, to avenge his death. The cranes appeared over the heads of the assembled people in the theatre not long after, and one of the murderers, seeing them, cried out involuntarily, 'See, the avengers of Ibycus'. And so the crime was detected: though one does not clearly see how.

4. θάνατον—Cognate accusative.

6. σεῖο—for σοῦ.

7. Σισυφίην—i.e. Corinthian, because Sisyphus is said to have founded Ephyra, afterwards called Corinth.

9. Αἴγισθος—Probably the name of one of the robbers who slew Ibycus.

MELEAGER is chiefly known as a collector of epigrams: but he also wrote them himself, in a good Greek style, and generally with much taste and feeling; though there are not wanting traces of mannerism and affectation. He lived about B.C. 60, and was a native of Gadara in Palestine.

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I.

Proclamation of runaway Eros.

4. The usual punctuation is πτερόεις νῶτα, φαετροφόρος.

σιμὰ γελῶν—'Scornfully laughing', like *naso adunco* in Horace.

5. Plato also says of Eros, that he had no acknowledged parents (Symp. 178 B), γονῆς γὰρ Ἔρωτος οὔτ' εἰσὶν οὔτε λέγονται ὑπ' οὐδένος.

8. μὴ...τίθησι—This is really an interrogative sentence, μὴ τίθησι; 'he is not setting snares, is he?' But the verb ὅρα preceding introduces a sense of probability: 'it is probable he is setting snares'. So in Plato (Theæt. 145 B), ὅρα μὴ παίζων ἔλεγεν, 'I expect he spoke in jest'.

II.

Eros for sale.

3. σιμὸν—See on I. 4. ἄκρα—'excessively'.

5. πρὸς δ' ἔτι λοιπὸν—Accumulatively, 'and besides, what is more'.

III.

1. τί δὲ τὸ πλέον—'And what good is it?' So also Theoc. IV. 1, where perhaps τὸ πλέον should be read instead of τοι πλέον.

ἦ πάλιν—Query, εἰ πάλιν.

4. καὶ τρέφεται—'He actually thrives on it'.

IV.

On the death of Clearista, a bride.

Compare Erinna's on Baucis.

4. λωτοὶ—Flutes made of the hard black wood of the λωτὸς tree; not to be confounded with the flower λωτός.

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5. ἠέροι—may be more appropriately referred to ἄνθρωποι, understood, than to λωτοί.

ἐκ—must be taken with σιγαθείς, 'hushed'.

7. The contrast between the torch of marriage and the torch of death was often employed by the Latin poets; e.g.

Et face pro thalami fax mihi mortis adest,
Ov. Her. XXI. 172,

and *Viximus insignes inter utramque facem.*
Propert. IV. xi. 46.

V.

On the death of Heliodora.

2. εἰς Ἀΐδαν—As addressed to Hades: so also εἰς Ἀχέροντα, l. 6.

5. οἰκτρά—Used adverbially.

6. κενεὰν...χάριν. Accusative in apposition to the cognate idea conveyed in the word *αἰάζω*. 'I utter a lament, (which is but) an empty compliment addressed to Acheron'.

VI.

On a sculptured group of Niobe and her children. The speaker is supposed to witness the death of the daughters while announcing that of the sons.

4. τόξοις—'For the bow', i.e. to be shot by Phœbus.

6. πλημμυρεῖ παρθενικαῖσι—'There is a full tide of slaughter as regards your daughters'. Dative of reference.

9. ἀντωπὸν θαμβεῖ βέλος—'Looks in amaze at the arrow aimed right at her'. ἃ δ' ἐπ' ὄισταῖς πτώσσει—'And another crouches at the sight of the arrows'.

10. τὰς δ' ἤμπνευν—Melibœa, according to some accounts, was spared.

11. ἃ δὲ κ.τ.λ.—'But she who once was proud of her free speech', i.e. Niobe, whose boasting was the original cause of the calamity.

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INDEX.

N.B. Call. = Callinus. Callim. = Callimachus.
Sim. = Simonides. Simm. = Simmias.

ἄγγεα, Crit. ii. 5
Ἀγεσίλᾳ, Callim. i. 128
Ἀγριόπτη, Hermes. 2
Accounts, Theoc. v. 2
Accusative (cognate), Antip. iv. 4
— — Mel. v. 6
ἄεθλον, Xen. ii. 5
Αἰγειώ, Hermes. 66
αἰδεῖσθε, Call. 2
Αἰθίοπες, Mim. iii. 9
αἰθρίη, Sol. v. 22
αἴσιος, Callim. i. 121
ἀλκυόνης, Callim. x. 10
ἀλλά, Archil. ii. 5
ἀμέλγονται, Ion, i. 9
ἄμμιγα, Simm. 6
Ἀμυμώνη, Callim. i. 47
ἀμφεπίαξε, Theoc. iv. 4
ἀμφότερα, Sim. Ἀναθ. i. 8
ἄν, omitted, Tyrt. Ἔπιθ. i. 26
— — Sol. v. 28
— — Theog. 49
— — *ib.* 86
— — *ib.* 234
Anakoluthon, Xen. i. 2
ἀντωπὸν, Mel. vi. 9
ἀοιδὴ, Theog. 79
Aorist (gnomic), Tyrt. iii. 21
— — Sol. i. 16
— — *ib.* iii. 4
— — *ib.* v. 8
— — Theog. 57
— — *ib.* 167
— participle, Tyrt. iii. 38
— — Theog. 218
— infinitive, Sol. v. 42
ἀπωσάμενοι, Archil. ii. 10
ἄρα (with impf.), Theog. 184
ἀργαλέον, Tyrt. ii. 17
ἄρσεν, Callim. i. 29
Ἀσκληπιάδαι, Theog. 110
ἀστοὶ, Sol. i. 6
ἀτιμία, Tyrt. (Ἔπιθ.) i. 10
Attraction, Sol. v. 9
— Theog. 219
αὐλοῖσιν διδύμοις, Theoc. iii. 1
ἄφαρ, Theog. 200

βάρβιτον, Antip. ii. 7
βέμβικας, Callim. ii. 9

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Γαλάτεια, Hermes. 74
γάρ, Tyrt. (Τυρθ.) i. 1
Genitive (Respect), Tyrt. iii. 40
— with μεθίημι, *ib.* iii. 44
— with ἐπί, Theog. 55
— with ὡς, *ib.* 152
— partitive, Sim. i. 14
Goodwin (Moods and Tenses), Sol. v. 38
— *ib.* 42
— *ib.* 55
— Theog. 46
— *ib.* 62
— *ib.* 184
— Sim. i. 7
— Archil. ii. 5

δασμὸς, Theog. 178
Dative (with κλύω), Sol. v. 2
— (with ἐπί), *ib.* i. 13
— (coincidence), Theog. 25
— (ethic), *ib.* 183
— (reference), Mel. vi. 6
διαπλώσας, Antip. ii. 8
Digamma, Sol. v. 21
διδύμοις αὐλοῖσιν, Theoc. iii. 1
Dorisms, Sim. i. 1
— Erinna, i. 1
— Theoc. i. 3
— *ib.* ii. 1. 10. 13
— *ib.* iii. 3
— *ib.* iv. 4. 5
— Antip. iii. 1. 6
— Callim. introduction
— *ib.* i. 37. 53. 69

εἰ with subjunctive, Tyrt. (Τυρθ.) iii. 35
— — Sol. v. 29
εἴλω, Call. 11
εἰς, Mel. v. 2
ἐκ, Sol. i. 8
ἐλαύνω, Tyrt. (Τυρθ.) ii. 10
ἐλαφρίζω, Theog. 37
ἑλίκων, Hermes. 86
ἕλκος, Sol. i. 17
ἐμπεράμως, Callim. i. 25
ἐνετείνετο, Hermes. 29
ἔνθα, Phan. 9
ἔντος, Archil. i. 2
ἐξ ὀνύχων, Hermes. 62
ἐπεί (with subj.), Mim. iii. 3
ἐπένευσε, Callim. i. 102
ἐπί (with dat.), Sol. i. 13
— (gen.), Theog. 55
— δεξιτερὰν, Crit. ii. 4
ἐρίφων, Callim. iv. 6
Ἔρως (parents of), Mel. i. 5
ἐσοψεῖται, Callim. i. 54
Ethic Dative, Theog. 183
Evenus, Theog. 117
Εὐηρεῖδα, Callim. i. 79
Eurymedon, Sim. (Ἀναθ.) 5
εὖτε (with optat.), Mim. iv. 6
ἐφείσατο (with infin.), Callim. ii. 13
ἔχρη, Hermes. 89
ἔχων, Xen. ii. 4

ζάπεδον, Xen. i. 1
ζύγα, Theog. 149
ζώων (for ζάων), Call. 19

ἠνίχθω, Theog. 181
ἦξω, *ib.* 127
ἠοῖαι, Hermes. 26
ἠῷοι, Mel. iv. 5

θυρσόφοροι, Ion, i. 1
θωρηχθέντα, Theog. 120

Ἰκαρίου, Hermes. 33
Impf. with ἄρα, Theog. 184
Infin. (for impf.), Sol. vii. 9
— — (with adj.), Theog. 62

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ἴσον καὶ, *ib.* 32
Ithome, Tyrt. ii. 8

Καδμηΐς, Callim. i. 105
καίριον, Theog. 83
κακότητα, Sol. iv. 1
κάρτα, Mim. iii. 1
κατὰ, Tyrt. (Πτοθ.) iii. 41
— — Mim. ii. 1
— — Callim. ii. 4
— — *ib.* ii. 12
κατεδύσαμεν, Callim. iii. 3
Causal partic., Theog. 115
κείμενον, Crit. ii. 1
κεῖται, Theoc. i. 2
κεκλιμένην, Hermes. 54
κεν (with optat.) Xen. i. 17
κεχρημένος, Callim. viii. 3
κημωθεὶς, Hermes. 38
Kids, Callim. iv. 6
Clubs, Sol. i. 10
κλύω (with dat.) *ib.* v. 2
Cognate (accus.), Antip. iv. 4
— — Mel. v. 6
κοΐλη, Mim. iii. 6
κορυθαίολος, Tyrt. (Πτοθ.) ii. 26
κότταβος, Crit. i. 1
Critias, Sol. vi.

λαλιὴν, Hermes. 78
λειτὰ, Callim. i. 25
λείως, Sol. iii. 5
λόγον (πρὸς λ. ἐρχ.), Theoc. v. 2
Lycurgus, Tyrt. i. 1
λῷα, Theog. 30
λῶντο, Callim. i. 72
λωτοὶ, Mel. iv. 4

μάλιον, Tyrt. (Πτοθ.) iii. 6
Μεθουριάδος, Sim. ii. 4
μέσον, Theog. 145
Messenian war, Tyrt. i.
μέσφα, Callim. i. 55
μὴ (with Indic.), Mel. i. 8
μυχοὺς, Xen. ii. 22

Nautilus, Callim. x. 3
νιζέτω, Ion, ii. 4
νύμφας, Callim. ix. 5

οἷα (for ὅτι τοιαῦτα), Theog. 175
— — Hermes. 39
οἴην, *ib.* 1
οἰνοχοείτω, Theog. 123
οἴσετε, Callim. i. 17
ὀνύχων, Hermes. 62
Optative, Mim. iv. 6
— Theog. 46
— *ib.* 86
— Xen. 17
ὅπως (omitted), Callim. i. 17
ὅρα μὴ, Mel. i. 8
ὀργὴ, Tyrt. (Πτοθ.) ii. 8
ὀρφανίσωμες, Theoc. iii. 6
οὐδὲ, Theog. 242
— Theoc. iv. 6
ὄφρα, Sim. i. 7
— (with κε), Archil. ii. 5
ὄχος, Crit. i. 3

παθεῖν τι, Call. 17
— αἰσχρὰ, Tyrt. (Πτοθ.) ii. 16
Παιὼν, Sol. v. 57
παλαίτερος, Callim. x. 1
πάντως, Sol. i. 16. 29
παριτὲ, Callim. i. 88
Participle (causal), Theog, 115
— (aorist), *ib.* 218
Partitive (genitive), Sim. i. 14
Perfect (imp.), Theog. 181
περὶ, Tyrt. (Πτοθ.) i. 2
πήχυιον, Mim. i. 3

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Pisistratus, Sol. iv.
πλέον, Mel. iii. 1
πλημμυρεῖ, ib. vi. 6
Plutarch, Tyrt. i. 1
— Sol. iii.
— ib. vi. 4
πουλύπου, Theog. 61
πραθέντες, Sol. i. 25
πρίν (with Optat.), Theog. 46
προδίδωμι, Xen. i. 5
Proleptic (adjec.), Theog. 83
προχειρότερον, Xen. i. 16
προχύτασιν, Ion, ii. 3
πύργον, Call. 20

Pάριον, Hermes. 19
Reference (dat. of), Mel. vi. 6
ῥήτραι, Tyrt. i. 6
ῥύματα, Sol. iv. 3

Σαλῶν, Archil. i. 1
Salamis, Sol. i.
Σειρῆνες, Erinna, i. 1
Setting (of stars), Callim. iv. 6
σιμὰ, Mel. i. 4
Σισυφίην, Antip. iv. 7
σκολιὸς, Sol. i. 37
σοῦσθε, Callim. i. 4
σποδιὴ, ib. iii. 4
Subjunctive (with εἰ), Tyrt. (Τυρτ.) iii. 35
— — Sol. v. 29
— (Epic form), Mim. i. 9
— (without ἄν), Tyrt. (Τυρτ.) i. 26
— — ib. iii. 16
— — Mim. iii. 3
— — Sol. v. 28
Subjunctive (without ἄν), Theog. 234
— (w. relative), Sol. v. 55
— — Theog. 49
— (w. ὅτε), Sol. vii. 3
σὺν, Theog. 65
σύνοδοι, Sol. i. 22
σφρηγὶς, Theog. 1

ταπηλεγὴς, Tyrt. (Τυρτ.) iii. 35
Tattooing, Phan. 17
τεθνᾶναι, Mim. i. 10
τεθωμένου, Hermes. 11
τερμίνθου, Theoc. i. 6
τετραπάλαι, Callim. iii. 4
τεῦ, Call. 1
Tmesis, Tyrt. (Τυρτ.) iii. 17
— Callim. iii. 6
Torch (of marriage), Mel. iv. 7
τρισκελὲς, Theoc. ii. 3

ὑγρὸν, Plat. iii. 4
Hypallage, Sol. vii. 18

Phaedo (of Plato), Callim. v. 4
— Antip. ii. 8
Philippi, Archil. i. 2
Φιλητᾶς, Hermes. 75
Φιλόξενος, ib. 69
Φόρκου, Phan. 12
φυλλοβολεῦντα, Callim. vii. 3
Φυσάδεια, ib. i. 47
φωνήεντες, Ion, i. 7

ψυχῇ, Sim. i. 14

ὡς (for ὅπως), Sol. v. 38
— (with gen.), Theog. 152
ὤφελεν, Sim. ii. 1

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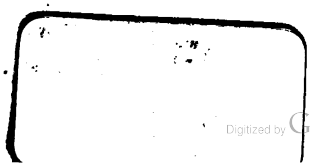
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